THE AMERICAN ORGANIST



JULY 1961 Vol. 44, No. 7 - 40¢ a copy, \$3 a year

THE M. H. Reisner MFG. COMPANY, INC. HAGERS TOWN, MARYLAND

SPECIALIZING IN ALL-ELECTRIC ACTION EQUIPMENT FOR THE PIPE ORGAN

CONSOLES

CONSOLE

CONSOLE

COMBINATION

RELAYS

MAGNETS

SWITCHES

DIRECT ELECTRIC CHEST ACTIONS

LEATHERS

ENGRAVED PARTS

MISCELLANEOUS SUPPLIES

There is a Reason for Choosing Reisner Custom-Craft Consoles

CABINETS of Reisner consoles are artistically designed and constructed by skilled Reisner craftsmen. These fine consoles are available in a variety of wood and finish and in a wide selection of models that will harmonize with the decor of a particular church or home.

ACTIONS are All-Electric throughout and are custom designed to the specification of a particular organ. The components are made chiefly of metal with sterling silver contacts throughout, and steel parts are heavily electro-plated and aluminum components are iridite finished to prevent corosion.

COMBINATION ACTIONS are available in three styles: The Model R-R Remote Capture Type; The Solonoid Capture Type which may be installed as a remote or inside of the console; and The Recorder Board or Setter Type which may be installed in sliding trays beneath Keybed or inside the console.

CONSOLES for small unit organs with a maximum of thirteen pitches per manual may be wired-in through a standard Reisner manual key coupler action. A most economical method since the need for a relay is eliminated.

INSTALLATION of all Reisner consoles can be quickly and easily made since only electrical connections are necessary. There is no need to mar flooring to install wind conductors. After installation, consoles may be moved to any angle without the services of a tinner or organ mechanic.

CONSOLES BY REISNER truly offer many distinct advantages. Their unusually attractive appearance clearly shows the work of master craftsmen. The response of the allelectric action is fast and positive. Installation can be made quickly and easily with the added assurance of the minimum of service.

Catalogs and price lists available to organ builders and servicemen.









In conjunction with the Dallas and Fort Worth Chapters, A.G.O., The Reuter Organ Company is pleased to announce the availability of an LP record of compositions played by the late Mrs. Dora Poteet Barclay of Fort Worth. The organ used in our four manual, 62 rank instrument installed at the Park Cities Baptist Church in Dallas.

The compositions include the Scherzo from Symphony VI by Louis Vierne, the Toccata by Maurice Durufle, and the Ad Nos Salutarem by Franz Liszt. The price of the record is \$5.00 plus \$.35 for handling and postage. Proqueds from its sale will go into the Dora Poteet Barclay Memorial Scholarship Fund which in turn will benefit deserving organ students.

Records may be ordered by sending a check or money order for \$5.35 to Mrs. Edward C. House, 2524 Stadium Drive, Forth Worth 9, Texas, secretary of the Dora Poteet Barclay Memorial Scholarship Committee. Please do not write to the Reuter Organ Company requesting these records since they are only available at the above address.

THE REUTER ORGAN COMPANY LAWRENCE, KANSAS

Member of the Associated Pipe Organ Builders of America

LINCOLN CENTER FOR THE PERFORMING ARTS

NEW YORK CITY

THE SPECIFICATION and broad structural outlines of an instrument for the new home of the New York Philharmonic have been determined. Our engineering and production facilities are now examining and solving the many problems, some conventional, others unique, which inevitably arise when an organ of major proportions is involved. Flexibility of execution within the basic design concept is the key to this phase of organ-building.

AEOLIAN-SKINNER ORGAN CO., INC.

BOSTON, MASSACHUSETTS

Guilmant Organ School

(Founded 1899)

Courses for Organists and Choirmasters

I2 West 12th St.
New York II, N. Y.

PIPE ORGANS INC.

West Coast Rep. for Schantz Pipe Organs

2724 W. Jefferson Blvd., Los Angeles 18 REpublic 2-0111

"... to preserve the tradition of the theatre organ ..."

THE POSTHORN

published by the

Theatre Organ Club, Inc.

18445 Ventura Blvd. Tarzana, California



BLANTON ORGANS
BOX 266, ALBANY, TEXAS

THE AMERICAN ORGANIST®

RAY BERRY, Editor

T. Scott Buhrman, Founder, January 1918

280 Broadway, Staten Island 10, New York

Gibraltar 8-3598

Vol. 44

July 1961

No. 7

COVER

Eindhoven-Kerk von de H. Johannes Bosco (see page 16)1

ARTICLES

Charlotte Lockwood Garden—1903-1961 10
Organist as Choirmaster—Rowland W. Dunham 11
Theology and Church Music a s Bearers of the Verbum Dei,
Part 2—Walter E. Buszin 14
The Professional Organist as Amateur Traveler,
Part 3—Clarence Mader 18

STOPLISTS

Eglise des Sts.-Martyrs Canadiens, Quebec, Canada. Organ by Casavant22
Cathedral of the Rockies, Boise, Idaho. Organ by Aeolian-Skinner22
Kenmore Methodist Church, Kenmore, New York. Organ by Schlicker25

EDITORIAL

IN OUR OPINION

 Recitals and Concerts
 26

 Music for Organ
 28

 New Records
 29

COLUMNS

 You, the Reader
 6

 Newsnotes
 8

 Music for a Wedding
 30

 Choral Programs of Distinction
 31

 Recitalists
 32

PICTURES

 Charlotte Lockwood Garden
 10

 Walter E. Buszin
 16

 Church in France
 18

 Église des Sts.-Martyrs Canadiens
 22

 Cathedral of the Rockies
 22

 Exterior
 22

 Interior, looking toward rear gallery
 23

 Console
 24

 David A. Wehr, minister of music
 24

 Interior, looking toward chancel
 24

 Marianne Webb
 29

 Lewis Bruun
 31

The American Organist is published monthly at 280 Broadway, Staten Island 10, N. Y. by Organ Interests, Inc. Second class postage paid at Staten Island, N. Y. © 1961 by Organ Interests, Inc., \$3 a year, 40s a copy. Made in U.S.A., July 1961, Yol. 44, No. 7. All rights reserved.

NEW ORGAN SOLOS

BENOIT, DOM PAUL	Ode Pour La Paix	\$1.00
GLUCK-WILLIAMS	Melody	\$.75
LEE, J.	Dialogue-Recessional	\$1.00
SCHREINER, A.	Lyric Interlude	\$.75
YOUNG, G.	Variations On An American Hymn Tune	\$1.25
VAN HULSE, C.	Suite For Organ	\$1.50
VIERNE-SCHREINER	Maestoso in C Sharp Minor	\$1.00

J. FISCHER & BRO. - - - GLEN ROCK, N. J.



MORRISTOWN THE PRESBYTERIAN CHURCH IN

Morristown, New Jersey

Case of 1894

3 Manuals 50 Ranks Dedicated Sept. 11, 1960

AUSTIN

Member: Associated Pipe Organ

HARTFORD I, CONNECTICUT

Builders of America

THE



ELECTRIC METRONOME



SUPERIOR QUALITY

FRANZ MFG. CO., INC. NEW HAVEN, CONN.

William H. Barnes

Mus Doc.

Organ Architect Recitals

Author of 'Contemporary American Organ' (Seven Editions)

8111 North St. Louis Avenue Skokie, Illinois

Louis F. Mohr

Company

ORGAN MAINTENANCE

2899 Valentine Avenue, New York City Telephone: SEdgwick 3-5628

EMERGENCY SERVICE

Yearly Contracts

Overhauling and Repairs

ELECTRIC ACTION INSTALLED HARPS - CHIMES - BLOWERS

"An Organ Properly Maintained Means Better Music"

You, the Reader

SNETZLER IN IRELAND

Congratulations on another interesting issue. I would like, however, to add one further comment to Mr. Gray's article. I am of the opinion that Snetzler was certainly the finest organ builder of the 18th century and the cleverest but he wasn't so clever as to be born in three places.

Some authorities suggested he was born in one part of Passau, Germany, another in Bavaria, whereas, in fact, Snetzler came from Switzerland, his family have lived there for generations before and his descendants are still to

be found in the same town.

My statement is based on research carried out by a fellow organ builder who is a far better scholar than I and it may well be that within the next two or three years we shall publish a book giving as much as is known of the life of Snetzler and descriptions of some of the organs he built and detailed drawings of one or two which still remain.

If I may presume to pass a comment on my own personal observations. have compared several issues of this year's American Organist with those of a few years back and I am amazed at the improvement in the contents and the discussion of controversial subjects has livened the pages and brought out a degree of scholarship which I feel was lacking in the issues of some years

Noel P. Mander London, England

■ We are always delighted to receive words of such high praise, especially from an organ builder of world renown. We also feel that Mr. Mander's mention of a future publication on Snetzler would indeed be a valuable contribution, will look forward eagerly to having a copy of same. Editor

IS LEGATO OLD-FASHIONED?

I read Rowland Dunham's "Is Legato Old-Fashioned?" (TAO, May 1961, page 19) with much interest, but as a pro-fessional harpsichordist I should like to protest a few historical inaccuracies. He states that "In the early days . . . there was one type (of instrument) which became so important as to affect the procedures of the others. This was the harpsichord . . . But the ear had to become adjusted to a serious deficient: the duration of a tone was exceedingly short—so brief that anything like a legato was almost impossible." The sound of the plucked string and

its lack of sustaining power was neither a novelty nor was it considered a musi-cal deficiency. For centuries various kinds of lutes, guitars and harps had been employed, none of which sustains as well as the harpsichord. There are, in fact, numerous examples of 16th century vocal polyphonic masses transcribed for solo lute.

Mr. Dunham continues. "To keep the ear of the listener aware of a continuation of the same pitch a subterfuge had to be invented . . . Trills and various method of simulating a long note. So constant was the need for using tone-sustaining efforts on the harpsichord that music of other instruments abounded with these ornaments although they were obviously not necessary in many instances . . . Songs were decorated similarly, often with a strange artificial

result.' The implication that ornaments were invented for the harpsichord and then applied to the voices and other instruments is contrary to fact. 16th century treatises on vocal and instrumental ornamentation were published before a note of harpsichord music was ever printed, and 15th and 16th century manuscripts of organ music exhibit

written-out cadential formulae which we

today would call "trill and turn. It is also a little surprising to find the statement: "It may be suspected that J. S. B would, in later years, have omitted many ornaments in his organ music. They are used sparingly in his works of the Leipzig period." The fact that the signs for ornaments may be found less frequently in Bach (and especially in later works) than in some of his contemporaries can be explained that he has frequently written them out (to the annoyance of his contemporaries). Such mature works as the slow movement of the Italian Concerto, the 25th variation of the Goldberg Variations, or "O Mensch, bewein' dein' Sünde gross" from the Orgelbüchlein

Distinctive **CHOIR ROBES** CLERGY ROBES -ALTAR HANGINGS Color-fast solution dyed fabrics. Wide selection of styles and colors. Superior construction features, low prices. Official AGO Robes-Hoods Areland

Write Dept. TAO

3661 SAN FERNANDO ROAD

GLENDALE 4, CALIFORNIA

ARTWORK

DESIGN

could have largely been

INTONATION

J. PAUL AUDET

Ecclesiastical Organ Consultants

636 Travers Court Chicago Heights, Illinois **SKyline 4-0387**

PIUS X SCHOOL OF LITURGICAL MUSIC

MANHATTANVILLE COLLEGE OF THE SACRED HEART PURCHASE, NEW YORK

Summer School, 1961 July 5 — August 11 Mother J. Morgan, Director

Bachelor of Music and Bachelor of Sacred Music

Special courses in all fields of Music

E. H. HOLLOWAY CORPORATION PIPE ORGANS

CUSTOM REBUILDING

New Organs - Service

INDIANAPOLIS 20, INDIANA
Tel. CI 5-4409..........P.O. Box 20254

Ninth Annual Liturgical Music Workshop

JEAN LANGLAIS

August 13-25, 1961

Inquire:

Music Department

Boys Town, Nebraska

simple notes with signs for ornaments.

On the contrary, it may be suspected that Bach added lavishly to simple melodies. The music of Corelli and Vivaldi and the important Italian art of improvised ornamentation was, after all, well known to him. Compare his Sinfonia to Cantata No. 156 "Ich steh' mit einem Fuss im Grabe" (familiar to organists in transcription as "Arioso") and this same tune with ornaments by Bach himself as the slow movement of his F minor Harpsichord Concerto.

Mr. Dunham is quite right in maintaining that styles and fashions change but organ playing was not always legato as he would have us believe. Spitta maintains that in the 17th century North German school detached organ playing was esteemed but that Bach preferred a legato style. In the late 18th

century, particularly in France, staccato playing became the fashion. This is documented by several contemporary treatises on how to prepare cylinders for barrel-organs or other mechanical instruments in which it is recommended that there he some "air" between notes.

that there be some "air" between notes.

Mr. Dunham observes that "with the change in organ manufacture has come a strange style in organ playing. This consists of a minimum use of legato." I hope he would agree that all-legato playing can be equally tiresome and unmusical. What we should ask from our players is variety of articulation and from organ builders instruments on which a variety can be effected.

I would suspect that much of the current staccato playing stems from an attempt to animate the many unresponsive actions, slow chests and slower voicing



Do you know that a new pipe organ can be had at a reasonable price by taking advantage of the good material in your present one?

Consult

THE GRATIAN ORGAN BUILDERS

Established 1858
Decatur, Illinois

techniques as found in most American organs [built] in the past fifty years. In defence of the player it might be added that a detached console at any great distance from the pipes hinders greatly the player's ability to judge his own articulation.

There are two organs in the loft at King's Chapel. On one of them beautiful legato phrasing can be controlled and variety is a reality. It has tracker action

> Daniel Pinkham Boston, Mass.

OOPSI

TAO:

I just want to call your attention to two errors in the May issue.

 On page 34, the picture of Wilma Jenson shows her at the console of the huge West Point Chapel organ, not the organ in the Los Angeles Artisan Music Hall.

On page 22, isn't the pedal division of the stoplist of Rodgers organ in Memorial Coliseum, Portland, Oregon, missing?

Thank you for a very informative and interesting magazine.

I was disturbed at the one-sided view of the theatre organ as expressed by Harold Butcher's article in the March issue. These anti-theatre organ advocates seem a bit extreme to me. I enjoy boogie on a well built Wurlitzer (pipe) as much as Bach on a well built Aeolian-Skinner, depending on the mood I'm in at a particular time.

David H. Johnston Austin, Texas

■ Yes, Miss Jensen is pictured at the West Point Chapel console. We should have looked more carefully, not taken the word of a press release. And yes, the pedal division is missing from the Rodgers stoplist. We blush, but are glad to know we nonetheless remain informative and interesting. Editor

ST. PAUL'S, COLUMBIA

TAO:

Hearty congratulations for as you put it, "taking up the cudgels" regarding the organ situation at Columbia University. Although I suppose space prohibits doing this every time an institution might have a similar problem, the situation at Columbia University is unique, as you so well pointed out. Certainly anyone familiar with Searle Wright's splendid work should support your remarks.

It seems to me that TAO is doing a fine service to the organ world by bringing these things to light. Let us hope that not only may this help bring results at Columbia, but also may give impetus to other institutions to reevaluate the needs of their music programs.

John Holtz White Plains, N.Y.

1961 Broadman Anthem Competition

Awards

amounting to \$1,000 for winning compositions

For details write

BROADMAN PRESS

127 Ninth Ave., N. Nashville 3, Jenn.

Newsnotes

Jack H. Schneider has been appointed minister of music in Calvary Presbyterian Church, Riverside, Cal., effective July 1. Mr. Schneider is a graduate of Northwestern Univ., has been an organ student of Barnett Spach, Howard Swan and Clarence Mader.

University of Oregon School of Music auditorium was the scene of the performance on May 1 of Bach's two concerti for three harpsichords and strings. Harpsichord soloists were Harold Chaney, Nina Sackett and Thad Elvigion. As part of the 5th annual symposium on contemporary band and windinstrument music a concert was given May 3, with Harold Chaney as soloist in Hindemith's Concerto for Chamber Orchestra and Organ.

The 4th annual conference of the

The 4th annual conference of the Lutheran Society for Worship, Music and the Arts, was held June 27-29 at the Univ. of Michigan. One of the featured events was a recital by Marilyn Mason.

. . . Oberlin College Conservatory of Music will sponsor a Fall Organ Symposium, Oct. 4-11, with André Marchal as featured guest artist. M. Marchal will play three recitals, give two lectured demonstrations. His son-in-law, Guiseppe Englert, French composer, will

(Please turn to page 35)



BUILDERS OF ORGANS SINCE 1898

Hillgreen, Lane and Co.

Your inquiry is invited . . .

Represented by JOHN G. WATERS 130 JACKSONVILLE RD. POMPTON PLAINS, N. J. J. ALEX KOELLEIN NASHVILLE, TENN. JOHN McCLELLAN WICHITA, KAN. JOHN R. WOOD DALLAS, TEXAS D. BYRON ARNESON MINNEAPOLIS, MINN.

CHESTER A. RAYMOND. INC.

Custom Built Pipe Organs

REBUILDING SPECIALISTS

Over 30 years experience

NEW MODERN FACTORY 20 Washington Rd., Princeton Jct., N. J.

MEMBER ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

DIRECTOR—American Academy of Music and Art Tenafly, New Jersey Courses in Church Literature and private instruction in

Courses in Chines.

concert repertoire.

Head of Organ Dept.—Dalcroze School of Music
Accredited Teacher—School of Sacred Music
Union Theological Seminary

50 Magnolia Avenue, Tenafly, N. J. LOwell 7-2411

Church Organ Company

MAINTENANCE

REBUILDING

REPAIRS

Specializing in Pipe Organ Service in the Eastern States 18 Walton Street Telephone KI lmer 5-4150 Nixon, N. J.

GRAY-NOVELLO=

We announce with pride the publication of a new major work by

MARCEL DUPRE

QUARTET, opus 52

For Violin, Viola, Violoncello and organ

Price complete, \$5.00

THE H. W. GRAY CO., Inc.

Agents for Novello & Co., Lad. 159 East 48th St. New York 17, N. Y.

=GRAY-NOVELLO=

Schlicker Organ Co., Inc.

1530 Military Road

Buffalo 17, New York

Member of the Associated Pipe Organ Builders of America

CASTLELIGHT

A fluorescent lamp for all makes of Pipe and Electronic Organs. Reflects light on music as well as the stop controls. Allows the top to be closed without removing the light. Write for free booklet giving us the name of your organ.

MURLIN MANUFACTURING CO. — Quakertown, Pa.

VERSCHUEREN PIPE ORGANS

HOLLAND AMERICAN ORGAN CO. 27 S. 3rd STREET HARRISBURG, PA.

THE KING OF ALL INSTRUMENTS THE MIGHTY PIPE ORGAN The finest key action current available



62 pounds

accurately

controlled voltage

ORGELECTRA'S famous automatic voltage regulation assures a pipe organ of always getting the proper voltage for the proper amperage. Due to this marvelous invention your organ can get neither too much voltage nor too little; it will always receive the proper voltage for the proper amperage. Ask your reputable organ technician for your free ORGELECTRA booklet.

LA MARCHE MFG. CO. 3955 25th Ave. Schiller Park, III.



Charlotte Lockwood Garden, 1903 = 1961

Dr. Charlotte Lockwood Garden, organist and minister of music of Crescent Avenue Presbyterian Church, Plainfield, New Jersey for more than thirty years, and faculty member of the School of Sacred Music, Union Theological Seminary, was killed, May 19, 1961, in an automobile crash on the highway, while on the way to attend a performance of the Bach Festival in Bethlehem, Pennsylvania.

She died in Muhlenberg Hospital, where she was admitted for a fractured skull and intercranial hemorrhage. Surviving beside her husband, John Stuart Garden, and son, John S. Garden, Jr., are her mother, a sister, Mrs. M. Johns Gray, organist of First Presbyterian Church of Richmond, Virginia, and two brothers.

Born in Hartford, Connecticut, the daughter of Mr. and Mrs. Ernest M. Mathewson, Mrs. Garden spent her youth in North Carolina, became organist of her local church at age eleven. A Fellow of the American Guild of Organists, she had studied both in this country and in Europe. At the time of her death, Mrs. Garden was engaged in supervising the complete remodeling of the church and chapel organs in Crescent Avenue Church. She was also engaged in the compilation of an anthology of choral music in collaboration with Dr. Clarence Dickin-

son, The Reverend George Litch Knight, and Dr. Robert Baker.

Charlotte Garden was far more than organist and choral director. Her contributions in the composing and arranging of music for the church were extensive, of high degree, and were widely used. In her church work she achieved a richly deserved place of eminence, seldom equalled by others in similar endeavor. As pedagogue she was much more than a mere trainer of aspiring students.

Mrs. Garden was all these things, but yet immeasurably more. To all who came in contact with her, she was true inspiration, giving of her innate wisdom in countless ways.

A great and impressive service to Charlotte Garden's memory was held in the church where she had so long been in charge of the music. Dr. Ralph T. Haas, former pastor, joined in loyal and affectionate tribute, with Dr. Robert Baker, at the organ she designed, and by soloists and choir of the church, along with many hundreds of friends and associates.

Her passing leaves a void in the realm of church music impossible to assess. But the wisdom and inspiration she gave to so many continues to live in the hearts, and minds, and souls, of all those who knew Charlotte Garden.

Organist as Choirmaster

ROWLAND W. DUNHAM

Since John F. Williamson devised the multiple choir system there has been a particular stress upon this plan. Choral experts have sprung up by the dozens, equipped with certified evidence of great skill in the area of children's voices. The tremendous popularity of projecting singing of a low musical though high propaganda appeal has been one of the evidences of the complete gullibility of our congregations. Any criticism of the practice of presenting fifth grade quality vocalism for an adult congregation in a church service will bring a fervent defense that discounts any argument.

Before this movement gathered impetus about 1930, organists were usually directors of church choirs. The thin effect of solo quartets had almost eliminated them in favor of the adult or the male (called the "boy") choir. In the first instance, organists with even a smattering of vocal techniques were doing their best to achieve acceptable results; but those who were capable of developing a musical ensemble were quite in the minority. The male choir was and still is a specialty under men who understood the problem and secured, usually, quite excellent results. There are musicians who have a strong prejudice against the boy voice though it was for centuries the only approved type of choir performance in the Christian Church.

In regard to the children's choirs, their popularity does nothing to discount their artistic shortcomings. There are said to be churches which have "ministers of music" who possess a commendable skill in teaching a fair tonal procedure, as contrasted with the usual thin "white" tone quality of school children. The place for children's choirs is obviously in the Sunday School at their own worship service, or for special services in the main church. For such occasions they are quite appropriate whether or not they are musically effective.

In listening to the senior or adult choirs in the churches boasting six or seven kinds of choirs, I have been amazed and disturbed by the caliber of singing presented under the guise of Church choirs. A few are probably highly organized, given a sort of training that secures a true vocal effect, and perform in a musical and effective manner. Such choirs, however, are all too rare. Why do organists pretend to be choirmasters, when they assuredly know almost nothing about the singing voice?

This brings up the question of both an organist and a choirmaster—two individuals. Such a team can be far better than the custom of engaging an organist to do both jobs. There are many arguments against this process though in many cases it is working well. When an organist has been thoroughly trained he is likely to find many details contrary to the choirmaster's views. While not ideal, it is far better than acceptable organ playing (sometimes) and a choir that sings poorly on every count.

What should the organist do to prepare himself to become an efficient choirmaster? Many years ago I suggested in TAO that every organist who wishes to be a choirmaster should study voice. This study need not be for the purpose of becoming a vocalist but definitely with the view of understanding the techniques of tone production, proper breathing, and the details of enunciation (sometimes called Diction).

To comprehend the problems one must be sure that he can find a voice teacher who can give him this information, completely and explicably—not a simple discovery, since many voice teachers are but coaches, many others are gross pretenders. At the time I gave the advice referred to above, I had many letters regarding it. At an AGO convention, a friend of mine, a professor at Yale University and a well-known composer, asked me if this could

be done even with a voice like his ("sounds like a crow," he explained)?

The following year this same organist was at another convention. He came to me with enthusiasm and pleasure. The voice lessons had been a complete success and he had found the way to train his choir. Their response and inevitable improvement had been amazing to him and a revelation to his congregation.

No organist can ever hope to secure a first-class choir when he does not have any idea how to go about the training process. A choir director must understand and recognize the vocal tone that is nasal, throaty, or flat, possessing no resonance. These elements ought to be obliterated and can be corrected.

He must understand the simple principles of diaphragm breathing. How often can you understand a word of what a choral body is singing? Enunciation can be studied minutely with a choral group, and become a surprisingly intelligible detail of vocalism. Why do choirs sing flat? There are some reasons that may be detected and the irritating fault reduced or eliminated.

In the process of learning the technique of proper tone production, an organist may find it useful to learn how to reproduce the various types of tone including the poor ones (nasal, throaty, flat). Singers learn thereby what sounds to avoid

These are a few of the matters concerning choir performance that are almost universally ignored. How can they be taught when the choirmaster knows nothing about singing? It is not enough to teach singers to sing the correct notes (we hope), approximate the correct pronunciation of the words, acquire a musical effect of varying tone volume—all this while the voices are an unpleasant blend of nasal, throaty and raucous individual sounds.

It just does not make sense to claim to be a choirmaster when one is *only* an organist. All the suggested details are within the powers of any organist who values his integrity enough to master them. Even a faulty ear may be improved vastly.

With an adequate technical knowledge of the art of singing, it is a matter of experience to learn how to apply this knowledge practically. A good, well-trained adult choir should be simply a matter of concentrated work to mold the ensemble into a tonally excellent and musically flexible choral body. The boy voice is a problem for special study.

If a flock of junior choirs are demanded, a true choirmaster can use correct methods to secure vocal adequacy with certain limitations and use these choirs appropriately to the delight of fond parents, and of preachers who value multiple choirs as a membership-adding means.

It has always seemed to me professionally criminal for an organist to pretend to supervise a choir, without the skill which can be applied only through study. These pretenders will be able to "get by" with disgraceful musical performances, under the guise of church music standards they themselves are satisfied to set. Churches should refuse to continue enduring these amazingly common conditions. They are often deceived by the apparent success of five or six juvenile choirs which can sing by public-school levels and standards.

Church choirs in this country are so generally poor musically that organists should be thoroughly ashamed. Alas, as long as churches are unaware of the true caliber of inferior choirloft standards, they will continue to endure choirmasters who simply are not worthy of their assumed title.

To summarize this man's considered opinion, the better solution to the problem is this. When an organist has complete qualifications to develop to truly first-class choir, the position of organist-choirmaster is far better assigned to one person. When such a professional is not available, churches are far better off to engage a choir specialist who can produce satisfactory choir results, and find an organist for the instrumental part of the services of

SETH BINGHAM

CHORAL MUSIC FOR THE CHURCH YEAR

ADVENT

*Prayer for the Coming of the Kingdom (Gray)	.18
& McCreary	.10
CHRISTMAS	
Away in a Manger (Gray)	.20
Puer nobis nascitur (Schirmer)	
Love came down at Christmas (Gray)	.22
*The Christmas Man (J. Fischer & Bro.) Personet Hodie (Gray)	.15
LENT and HOLY WEEK	
*O come and mourn (Galaxy)	.18
EASTER	
*The strife is o'er (J. Fischer & Bro.)	.20
GENERAL	

Order from publisher or your local dealer

Communion Service in G (Novello)
Credo (optional brass and timpani) (Gray)
Te Deum in B flat (Gray)
Jubilate Deo in B flat (Boston Music Co.)

*Four Marian Litanies (St. Mary's Press) Magnificat and Nunc Dimittis in C (Gray) worship.

Two competent musicians will probably be costly. But the return will be greatly preferred over the incumbency of an organist who has palmed himself off as a choir "expert" as well as an organist of superior ability. This latter claim, as most of us know, is fantastic indeed when one observes the ghastly attempts of alleged organists to improvise even short interludes, to modulate smoothly, and to transpose intelligently.

The mere ability to play most of the notes in organ pieces at the beginning and end of services, to manage congregational organ support for the hymns, and give the choir some sort of accompaniment for choral performances—all these details done in a more or less acceptable style—are a description of the level of many organists. Church musicians of a real professional standard are competent in many instances. Their duties should be restricted, however, to the areas which they can manage properly.

PARTS AND SUPPLIES

For repairing, modernizing and enlarging pipe organs

ORGAN SUPPLY CORPORATION

540-550 E. Second St., Erie, Penna.

Member of the Associated Pipe Organbuilders of America

Ninth Annual Liturgical Music Workshop

.50

.25

AUGUST 13 THROUGH 25, 1961

Boys Town, Nebraska

JEAN LANGLAIS, St. Clotilde, Paris-Organ

ROGER WAGNER, University of California at Los Angeles—Polyphony, Contemporary Music

LOUISE CUYLER, University of Michigan—History
CORNELIUS BOUMAN, University of Nijmegen,
Holland—Liturgy

FRANCIS A. BRUNNER, Grand Rapids, Mich. — Seminars

FRANCIS SCHMITT, Boys Town—Gregorian Chant, Boychoir

Apply Music Department Boys Town, Nebraska

SPACE REQUIREMENTS

- If the organ must be installed in a side space, it should never be proportioned in less than twice as wide as it is deep.
- 2. Its height should be no less than II ft. When a height of 22 ft. or more is used, the parts of the organ may be so disposed as to double the effective use of the floor area.
- Ideal openings should extend full height and full width. There should be no pockets to trap the sound at the top, bottom or sides.
- 4. The various major, internal components of the organ The various major, internal components of the organ are wind chests, approximately 8 ft. 6 in. in length and from 2 ft. to 6 ft. in width and 10 in. thick, on which the pipes rest. They are placed at a minimum of 3 ft. off the floor. The pipes on these wind chests may be from 6 in. to 6 ft. 6 in. in length. The longer pipes, often up to 18 ft., are set off on separate chests, usually on the floor. floor.
- An average of 125-140 cubic feet is required for each independent stop or set of pipes in the
- 6. A space 6 ft. square is adequate for most consoles.

A write for free booklet 1133 N. La Salle P Chicago 10, Ill. 0 B

Associated pipe organ builders of America



THE INFANT JESUS By Dietrich Buxtehude
For mixed chorus and strings. Intsr. and chorus parts
available separately. No. 97-6341. Score \$1.50.

MAGNIFICAT IN G By Marc-Antolne Charpentier
For mixed chorus, soloists and organ or orchestra. Instr.
parts available on rental. No. 97-6343 \$1.25.

FROM HEAVEN ABOVE, YE ANGELS ALL By Heinrich Solitto For treble, male or mixed choir and strings. Instr. parts on sale. No. 97-7597. \$.75.

For information on other Christmas cantatas and complete miniatures of all new Concordia octavos, write for your FREE copy of Choral Director's Guide.



CONCORDIA PUBLISHING HOUSE - ST. LOUIS 18, MISSOURI

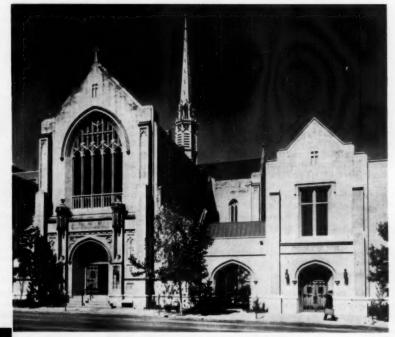
A new contract

TRINITY EPISCOPAL CHURCH

TULSA, OKLAHOMA

This new organ will be a four manual containing 78 ranks. Completion date is Spring, 1962.

Dr. Thomas Matthews Organist and Choirmaster





RENOWNED FOR PIPE ORGANS SINCE 1875

Theology and Church Music as Bearers and Interpreters of the Verbum Dei Part 2

WALTER E. BUSZIN

Last month this magazine presented the first part of a highly significant article by Dr. Walter E. Buszin, is continued here, will be concluded in the July issue.

In the religious life of Christian people the mnemonic assistance furnished by music plays an important part in rendering valuable service to the *Verbum Dei*. Music offers better mnemonic aid than do rhymes and meters. Children will retain texts they have sung much better than texts they have learned and memorized by rote. The same applies to adults. The Lutheran Church of the 16th century was aware of this.

Among the very first collections of music published by Georg Rhau, the famous Wittenburg publisher of Luther's day, were volumes of music written for children and young people. Children not only recited the Six Chief Parts of Martin Luther's Small Catechism, they were taught also to sing them as an aid to retain these texts better. Though, in later years, texts once sung were often shelved, they could be recalled far more readily than texts which had been merely recited.

The same applies to Bible texts and texts of the liturgies. People on their deathbed recall and appreciate most genuinely those texts which they have memorized and sung in earlier years. Pastoral considerations therefore should compel us to recognize the value of memorizing and singing texts in early childhood which will be better understood and also be of deeper spiritual value in the years of adulthood.

The mnemonic help furnished us by music thus comes to the aid of theology and religious instruction; it reminds us that sacred music, like Christian theology, can render valuable service to the Word and, with the help of the Holy Comforter, enable the Word to achieve its purpose and reach its goal.

The instrinsic spiritual character of both theology and music is perceived and grasped not by natural man but only by the regenerate and devout Christian. Though he did not refer precisely to the problem presently under discussion, we think of the truth expressed by St. Paul—1 Cor. 2, 14: "The natural man receiveth not the things of the spirit of God, for they are foolishness unto him: neither can he know them, because they are spiritually discerned." We think also of Christ's words, recorded in Mark 8:18: "Having eyes, see ye not? And having ears, hear ye not? And do ye not remember?"

Indeed, the Christian approach to the problems of church music is unique and distinctive; it is at variance with the approach of egotistic man and also with that of the stage and concert world.

If Christian theology is regarded by Christian theologians as a theologia crucis, then church musicians ought to join the ranks of Christian theologians and regard church music not only as ars musica but more specifically as musica crucis. In view of the fact that Lutheran theologians rightly refer to the doctrine of justification by faith in Christ crucified and risen again as the cardinal doctrine of the Christian religion, the musicians as well as the theologians and laity of the church may well refer to text-accompanying or text-suggesting music which presents and interprets this doctrine as the cardinal music of the church.

We think of the many passions written by Lutheran

masters, beginning with the Passion According to Saint Matthew by Johann Walther, the Urkomponist of the Lutheran Church, and extending through the passions written by Resinarius, Antonio Scandello, Lechner, Vulpius, Gesius, Mancinus, Demantius, and others, to the more famous passions of Heinrich Schütz, Johann Sebastian Bach, and in our own day, Kurt Thomas, Ernst Pepping, Hugo Distler, and others.

We think of the *Auferstehungshistorien* by Antonio Scandello and Heinrich Schütz, of the Easter cantatas by J. S. Bach, and of other glorious compositions by master composers of the church who knew that the resurrection of our Lord testified to the fact that the Father of our Lord Jesus Christ has accepted the work of atonement which His only begotten Son had completed on the cross of Calvary.

We think, too, of the countless hymns which present and interpret the crucifixion and resurrection of our Lord and of all the wonderful music which relates itself to texts which refer to His birth, His ascension into heaven, and to other events of His redemptive life. The life and work of Jesus Christ is the great theme not only for the theologians, the preachers and the teachers, but also for the musicians of the church.

Music played an important part in the church of Old Testament times, particularly in the days of David the king. However, even David was no more than a type, and the music of his day, beautiful as it may have been, was but a shadow of things to come. The music of the church of the King of kings of the New Testament dispensation is superior to it; it is more highly developed, it is fullgrown, ripe and rich.

Of this too Martin Luther was aware, as may be seen from the foreword he wrote for Valentin Babst's Gesangbuch of 1545, in which he said in part: "The worship of the New Testament church is on a higher plane than that of the Old. — If any would not sing and talk of what Christ has wrought for us, he shows thereby that he does not really believe and that he belongs not into the New Testament, which is an era of joy, but into the Old, which produces not the spirit of joy, but of unhappiness and discontent." Alfred Dedo Müller discusses also this point and states that Christian music of our New Testament era belongs to, and yearns for, the Gospel of Jesus Christ."

True Christian church music encourages us to surrender ourselves to the Christ and to proclaim His saving Gospel to others also through the medium of song. While speaking of the meaning and intent of writing Christian hymns, Martin Luther said: "This should be done that the Gospel of Jesus Christ, which through God's grace is now being proclaimed, might be set going and spread among men."

Let us not overlook that the words just quoted were spoken by a theologian whom God had given prodigious insights. He repeatedly stressed the need of preaching sermons, but he also urged strongly that the arts, particularly music, be employed in the service of Christ and His blessed Gospel.⁹ The work of communicating the Gospel

⁶W. A., 35, 477, 4-12, Cf. Buszin, p. 83.

⁷Müller, p. 83.

⁸W. A., 35, 474, 13-14, Cf. Buszin, p. 88.

⁹W. A., 35, 475, 2-5. Cf. Buszin, loc cit.

should emanate, therefore, not only from the puipit, the cathedra, and the classroom but also from the organ and the choir loft. All unite to serve and disseminate the Word.

The task of the organist, choirmaster, and cantor has in many respects the same purpose as that of the preacher, the missionary, the teacher of religion, and the professor of theology. Even for this reason great care should be exercized by congregations in selecting and appointing their choirmasters and organists. It is more important that the church musician have the mind of the church, possess the necessary liturgical knowledge, and give unquestioned evidence of a salutary approach to the problems of Christian worship than that he be an organist and/or choirmaster of superior ability.

Among Lutherans the custom of installing organists and choirmasters in a corporate serve of worship is by no means of recent origin. The fact that the practice has not been perpetuated is attributable, at least in part, to two facts:

1. The Lutheran Agenda includes no such rite for church musicians, though it does include orders for the installation of teachers and a church council and orders for the induction of women teachers, Sunday school officers, and teachers;

2. The work of the church musician has been entrusted by many parishes to teachers in their parochial schools.

In the latter case the Rite of Installation took into account not only their work as teachers but also their work as musicians of the church. It should not be difficult to understand the seriousness of the situation when one considers that church musicians assist pastors in the conduct of the corporate worship services of the church and that their functions demand more than a technically adequate performance of duties. In Old Testament times not only the members of the priesthood but also the musicians of God's chosen race were recruited from the house of Aaron.

This helps us better to understand our problem and it explains why Martin Luther attached music directly to theology. In the early centuries of the Lutheran Church's existence the musicians of the church were required to testify to their faith in the Holy Scriptures as the inspired Word of God; they were likewise required to subscribe to the confessional writings of the Lutheran Church, notably to the Formula of Concord, and were pledged to a conscientious performance of their duties as servants of God and His church.

Bearing in mind that the essential nature of the work of church musicians has not changed and that in their official capacity as church musicians they, too, teach, proclaim, and interpret the *Verbum Dei*, the church of today ought duly to install them as called servants of the church. Like the theologians of the church, they proclaim Christ, and theological texts are the most basic part of their church music. If this were clear, many congregations would likely be more careful in choosing a church musician and entrusting him the music of their worship service.

We can, of course, think of theology and church music, the conjoined bearers and interpreters of the *Verbum Dei*, as being *vivae voces evangelii*—living voices of the Gospel. It would be tragic indeed if they were nothing more than mute beings and silent bodies. Both theology and church music, though heard and by no means aphonic, can be lifeless and dead. Indeed, they are lifeless and dead when their soul has fled and their heart ceased to beat.

They may be dressed in beautiful garments, their faces may be tinted so effectively that they appear to be alive, and their coffin may be costly and ornamental, but if inanimate, they are still nothing more than corpses; what is more, when lifeless, they soon give evidence of decay, a sorry replacement for the healthy blood of life and the sweet perfumes of clean and well-preserved bodies.

Such is the case when theology and church music are dead. The beating heart of Christian theology and church music is, of course, Jesus Christ, whose Holy Spirit, as the

New Abingdon Anthems

- APM-164 Wedding Music for The Church Organist and Soloist compiled by Austin C. Lovelace. Combines wedding texts, tunes and organ compositions with dozens of practical suggestions. 48 pages.
- APM-169 ETERNAL GOD WHOSE POWER UPHOLDS by C. Buell Agey. Easy. Accompanied. SA
- APM-130 CRADLED ALL LOWLY by G. Winston Cassler. For youth and adult choirs or as a duet. Easy. Accompanied. SA 26¢
- APM-162 INFANT JESUS by G. Winston Cassler.
 An arrangement of the Polish Christmas carol Infant Holy, Infant Lowly. Easy.
 Optional accompaniment. TTBB 25¢
- APM-167 I THANK THEE, LORD by V. Earle Copes. The Thanksgiving text is by W. W. Reid. Easy. Accompanied. SATB 24¢
- APM-134 WILT NOT THOU TURN AGAIN by Philip R. Dietterich. A new setting of Psalm 85:6,7. Easy. Accompanied. SAB 22¢
- APM-163 O HOLY FATHER by Cecil Lapo. For combined choirs. Moderately difficult. Accompanied.
- APM-138 WHY THUS CRADLED HERE by George Lynn. Easy. Christmas. Unaccompanied. SATB
- APM-122 SAW YOU NEVER IN THE TWILIGHT by Robert J. Powell. Epiphany. Easy. Accompanied. SATB 22¢
- APM-133 O God of All Beauty by Joseph Roff.
 Easy moderately difficult. Accompanied.
 SATB 24¢
- APM-140 DEAR LORD AND FATHER OF MANKIND by Austin C. Lovelace. A new setting of Whittier's familiar text using the charming Irish tune Turtle Dove. Easy. Accompanied. SATB
- APM-172 HOLY, HOLY, HOLY by Samuel Walter. Communion. Moderately difficult. Unaccompanied. SATB
- APM-171 LORD HAVE MERCY UPON US by Samuel Walter. Communion. Moderately difficult. Unaccompanied. SATB 18¢
- APM-173 O LAMB of God by Samuel Walter. Communion. Moderately difficult. Unaccompanied. SATB
- APM-147 SLUMBER, O HOLY JESU by Dale Wood. For combined choirs. Christmas. Very easy. Accompanied. 22¢
- APM-166 O LORD, SUPPORT US ALL THE DAY LONG by Gordon Young. Easy. Accompanied. SATB 24\$

Order from your book or music store

Abingdon Press

Oil of gladness, preserves both theology and church music and enables them to be heard as vivae voces evangelii. A purely aesthetic approach will never succeed in enabling true Christian music and art to reach their goal. Our love for church music involves an aesthetic appreciation, but it must go beyond this point. It must rest primarily on what church music offers and conveys on the basis of the Verbum Dei.

While our theology and church music are identical in many respects, there exist also some differences. We shall restrict ourselves at this time to only one. Whereas Christian theology can and should be so presented by the spoken voice that its centripetal character comes to the fore, Christian church music can well be so presented that its panoramic character is boldly emphasized.

Like a mighty unisonous chorus and as a living, resounding voice of the Gospel, theology relates all fundamenta! Christian doctrine to the one great cardinal doctrine of justification through faith in Christ the Redeemer. Our theology is thus like a wheel, all spokes of which meet in its hub. This great gift, we believe, our theologians who teach in the classroom and preach from our pulpits can apply and transmit, often more successfully than can our musicians.

It is, however, achieved also in music, although certainly not without the indispensable aid of theological texts. Though there is some similarity, the advantage enjoyed by the musician is unique. The musician can present several ideas simultaneously without sacrificing or obliterating one for the other.

Within the same measure bars he can speak and sing of Christ's birth, death, resurrection, and second advent, as J. S. Bach does in the closing chorus of his *Christmas Oratorio*. In this chorus Bach, in music written for the Advent and Christmas seasons, has a glorious Easter text sung to the melody of "O Sacred Head Now Wounded," while trumpeters play fanfares which call attention to the coming of the King of kings on Judgment Day.

While both the teacher of theology and the preacher must present their points one at a time, the musician can present several at one time in panoramic fashion, as can also a painter and sculptor. Music thus becomes a mosaic in sound.

Verbal theology should therefore not be unduly altered at the expense of music and the other arts. When properly employed, all are theology, all seek to present and interpret the Word. All have been given us by God that they might serve the Word and keep clear its true meaning. We have great cause to rejoice that they share one anothers' abilities and virtues. But, at the same time, we have cause to rejoice that each also has certain functions of its own.

These gifts remind us of 1 Cor. 12, where we are told that there are diversities of gifts but the same Spirit; diversities of operations, but it is the same God which worketh all in all.

Lutheran theologians of Germany have issued a terse statement which has become an axiom and which says, *Theologie ist Doxologie*, "theology is doxology." While Lutheran theology and church music are of necessity soteriological and kerygmatic in essence, both are also Trinitarian and doxological. The elements of praise, glorification, and thanksgiving play a conspicuous part both in our theology and in our music.

The frequent and mighty Amen choruses written by Dietrich Buxtehude, J. S. Bach, and other master composers of the church help to substantiate what has just been said. Those who ridicule these Amen choruses show thereby that they are unaware of the theological implications which need to be considered. The word "Amen" was to the early Christians not merely a word of confirmation and acceptance.



The author, Dr. Buszin, is shown seated at the console of the Holtkamp organ in the chapel of Concordia Seminary in St. Louis, where he is a member of the faculty.

tance but rather a doxology in condensed form.¹⁰ Because this word "Amen," like the doxology itself, is so loaded with content and meaning and is tantamount almost to an oath, early Christians did not use it so indiscriminately as people do in our day.

When the writers of chorales used it, they incorporated the word directly into the body of the hymn and did not append it at the end, sung and accompanied by a subdominant and a tonic chord. It was added to doxologies, however to serve as a virile reaffirmation and summation of what had just been sung or spoken. The doxology itself was tantamount to a creed, with the element of glorification added.

The doxology and its Amen are therefore more than statements of joyous exaltation; they are strong statements of faith and conviction. Small wonder that the doxology plays an important part in the glorious liturgies of the church; small wonder that doxologies play an important part in the Lutheran church service of worship and in its music; small wonder that theologians say, Theologie ist Doxologie, "theology is doxology."

Bearing these circumstances in mind, we begin to realize more than ever before why we stand as we sing our doxologies. We begin to appreciate more fully, too, the elaborate Amen choruses written by the masters. If we accept the dictionary definition and maintain that a doxology is a song of praise to Triune God and a confession of our faith in Him, we will find in the doxologies of Christendom another reason for insisting that theology and church music serve the same purpose as bearers and interpreters of the Verbum Dei. And if the two share each other's qualities and responsibilities, we shall become more aware of why Christian people should sing their theology and theologize their church music.

(to be continued next month)

COVER PHOTO

The history of this organ is as follows:

1667 door onbekende, maker gebouwd, in dienst te Roeselare.

1871-6 nieuw binnenwek door Ureel.

1880 pedal door Demazière.

1895 verhuisd naar Antoniusklooster (Kortrijk).

1923 in particular bezit gekomen.

1952 door Verschueren geresteureerd, Opus 313, system mechanisch.

¹⁰Cf. Gerhard Delling, Der Gottesdienst in Neuen Testament (Göttingen: Vendenhoeck & Ruprecht, 1952), pp. 65-69.

WE WISH TO ANNOUNCE . . .

On August 15, 1961, this magazine will move its editorial offices to a new address. Starting with this date, THE AMERICAN ORGANIST mailing address will be 16 Park Avenue, Staten Island 2, New York.

Our editorial and business offices will be located in the same building with Richmond Borough Publishing and Printing Company, the firm which has printed this magazine for well over thirty years. We are delighted to make this move, secure in the knowledge that henceforth we shall be able to function even more efficiently than in the past. We will find great pleasure in being able to work closely with our printer, with whom we have the most cordial relations.

We urge all advertisers, advertising agencies, and subscribers to note this change of address for TAO. We ask that all mail be sent to 16 Park Avenue, Staten Island 2, New York, starting August 15, 1961.

Electro-musical Engineers

Would you like to join the team that created and produces the Allen electronic organ—classic tone production through electronic means—and now the Allen electronic harpsichord? If you feel that you are qualified in this field and would like to join our engineering department, we would be pleased to hear from you. Excellent opportunities exist.

ALLEN ORGAN COMPANY

Macungie, Pennsylvania

RECENT INSTALLATIONS

4 Manuals

Pompano Beach, Florida Wheaton, Illinois Birmingham, Alabama First Presbyterian Wheaton College First Methodist

3 Manuals

Oil City, Pennsylvania Huntsville, Alabama Wellesley Hills, Massachusetts Madison, Wisconsin Arlington, New Jersey Miami, Florida Kent, Ohio Milwaukee, Wisconsin

Centralia, Illinois
Tulsa, Oklahoma
Vineland, New Jersey
Ardmore, Pennsylvania
Elkhart, Indiana
Lafayette, Indiana
Dalton, Georgia
Pineville, Louisiana
Jamestown, New York
Ridgewood, New Jersey
Little Rock, Arkansas

Grace Methodist First Methodist First Congregational Trinity Lutheran St. Stephen's (R. C.) Temple Israel Kent State University Community Church of Whitefish Bay First Christian University of Tulsa Presbyterian St. Paul's Lutheran Presbyterian First Presbyterian First Baptist First Baptist Methodist Bethlehem Lutheran Pulaski Heights Methodist

2 Manuals

West Hartford, Connecticut Beaver Dam, Wisconsin Kent, Ohio Wauwatosa, Wisconsin Akron, Ohio Cuyahoga Falls, Ohio Akron, Ohio Tulsa, Oklahoma Salisbury, Connecticut Bladensburg, Maryland Colesville, Maryland Glendale, California Birmingham, Alabama First Baptist
First Evangelical Lutheran
Kent State University (3)
Mt. Zion Lutheran Chapel
First Congregational Chapel
St. John's Episcopal
Fairlawn Lutheran
Tyrell Hall (U. of Tulsa)
St John's Episcopal
St. Luke's Episcopal
Colesville Methodist
First Methodist
Birmingham Southern
University

SCHANTZ Organ Company

Orrville, Ohio

MUrray 2-6866

Established 1873

Member, Associated Pipe Organ Builders of America

The Professional Organist as Amateur Traveler

CLARENCE MADER

If in going to Austria one is lucky enough to pass through the beautiful town of Vaduz, capital of Lichtenstein, he will be surprised to find on the main street a fine bronze bust of Rheinberger erected in front of his birthplace. Next door is the attractive church where he played as a young man. The organ, although not spectacular, is agreeable.

When you travel by hunch, and keep to secondary roads, as we do, you are bound to make some startling discoveries. One such was in Uzes, a small town not far from Avignon, in southern France. Here there is a church with a beautiful organ, the case of which is exquisitely and delicately wrought in gold and white, with graceful hinged doors. I'm tempted to say it is the most beautiful 17th century case I have ever seen. I would go fifty miles out of my way to see it again.

Another surprise, also in France, was the church at Assy, a town high on a mountain side, with a view of Mt. Blanc. Here is a contemporary design by Novarina, with windows, mosaics, and other art works by the Who's Who of France—Roualt, Matisse, Chagall, et al. The back of the porch, which runs the whole width of the church, is a mosaic in figures of huge proportions. One may like it or not, but it should be seen.

A happy interlude late in the summer was supplied by Pablo Casals, who holds an annual master class in Zermatt, that wonderful town near the Matterhorn, which excludes automobiles in favor of horse-drawn vehicles. Almost nightly concerts given by enrollees of the class, included string quartets, duos, and the like. One quartet from Australia, gave a performance of Mozart, K.428, that made the famous Quartetto Italiano, playing the same opus in Florence, sound like dry bones. The feeling of high inspiration permeated each concert, though why anybody would take the trouble to teach Dvorak's Cello Concerto is beyond me.

Our most unexpected musical pleasure came as a result of our penetration into Tito-land. Things started with a bang. On the very first day, I was photographed with my arm around a communist, a pianist, who had called me his colleague. Through his suggestions we got to the important churches of Belgrade, and the opera. We took in a service in their leading church, a Serbian Orthodox of the first half of the 19th century, which was beautiful in simple black and gold.

The voices of the priests and notiviates were extraordinarily pleasing, and the service proceeded for an hour and a half without a break in the musical continuity. The choir (in a balcony) sang entirely in major keys, and the clergy in minor. In choir-like stalls along the right wall of the square building sat the old women of the church; on the left, the men.

We were among the standees, which included the best dressed people of Yugoslavia as well as the most tattered. As we left we heard, coming from a tavern across the street, the laugh-spattered songs of peasants singing with liquored-up enthusiasm. Yugoslavia is a land of contrasts.

We knew there would be no organ in an Orthodox church, but we were unprepared for the hard fact of only two playable ones in all of Belgrade. These were both German, one in the new concert hall, and an older one in the Catholic Cathedral. Church attendance was most disheartening, too, with about 150 in the Sabozna Czuva,



Church, by architect Novarina, at Assy, France, high in the mountains near Mt. Blanc.

and even less in the cathedral.

Belgrade's greatest gift to us was the opera, a superb performance of Prokofiev's "Love for Three Oranges," or more correctly, "In Love with Three Oranges." The sparkling, imaginative direction, the spirited performance, fresh voices, and really adequate preparation, made it a joy. This was to linger with us as the highlight until, some weeks later, we saw it out-classed by the Zagreb Opera, performing "Vjencanje U Samostanu" by the same composer, who wrote the libretto as well.

To say that this was a superb production is an understatement. I cannot think of one feature that would be done better anywhere. For example: during the introductory music to parts I and II, the revolving stage, turning slowly, displayed the characters against their proper backgrounds in "freezes" from the action to follow. With each revolution of the stage, the groupings were changed, until the half of the opera had been previewed. I only wish this were the proper place to describe it in full. I should add that the best seats, in these intimate opera houses, cost about 87 cents.

In consideration of the lax churchgoing habits of Belgrade, we were astonished when, in Dubrovnik, we were unable to gain entrance to the Mass we had chosen. Here, along the Dalmatian Coast, church attendance is at a high level, and church schools and seminaries are bulging. Almost every church boasts an organ; some, French, but most, Italian. The common Italian practice of placing the organ behind the altar is followed in some instances, but more frequently, the rear balcony is favored. The lack of "in-tuneness" is a prodigious insult to the ear, but, in fairness, I must admit that they do tune the soft stops used in accompanying the choir!

Another top experience came in Skopje, where, as guests of the city, we observed an evening of Macedonian dances, blood-throbbing exhibitions indeed. The accompaniment for some was by a single drummer, who sounded like three. His right hand beat with a bent sabre, and his left with a thin rod, the permutations of the independent rhythms being a fantastic achievement.

In addition, he was an integral part of the dance routines. Most of the dances were in the tempo of the slow-start and frantic-end variety. Folk-dancing (by professionals) is the most popular form of entertainment in the retarded areas of Yugoslavia, with ballet taking first place on the national level. The ballet theatres of Skopje and Sarajevo have a wide repertoire, with the accent on modern. Bartok's "The Miraculous Mandarin" was splendid and "The Butterfly and the Moon" by a national, utterly fragile.

The traveler in Yugoslavia soon learns to look for the daily parades of school children who sing their folk and party songs as they march to some museum or other point of interest. Their chesty, strident voices can be heard a long way off. They also sing along with their games. In fact, it is quite a singing country.

Many boys can be seen walking the roads (everybody walks) with a guitar slung from their shoulders, ready for instant use, if they should sit down, which they do fre-

quently. Young men in restaurants practice folksongs in parts. The operatic voices are, in some instances, great; a young mezzo I heard with orchestra, could, right now, replace some of our better known names. Art, music, and ballet seem to be flourishing under the state patronage system. I was told by an artist that he was absolutely free to paint what and how he pleased.

While in Sarajevo, we heard that a translation of "The Beggar's Opera" was enjoying a popular run. After some trouble we found the box office, before which was a long queue. When our turn came we couldn't make the girl understand what we wanted, were about to turn away, when a man in the line offered to translate for us. We explained to him; he spoke to the girl in Croat; and we got our tickets. That night we were ushered to our seats, and treated to a showing of "The Seven Hills of Rome." O, this Cyrillic alphabet!

The most outstanding church service we heard was in St. Stephen's Cathedral, in Zagreb. The Mass was conducted along the Austrian tradition, and an excellent choir of men sang from the rear balcony. The choral offerings were all 19th century, but quite in keeping with the Romantic Austrian organ. The church was richly Gothic, formed an inspiring setting for a mammoth procession, with 200 seminary students taking part.

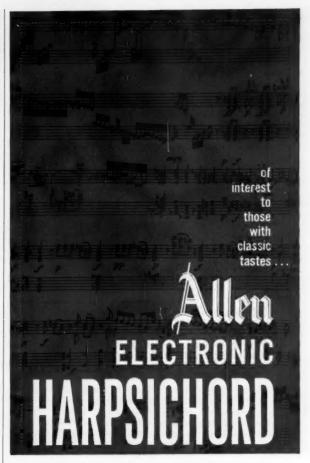
If I were an organist in a Catholic church, and had come to Rome to imbibe at the fountain-head, I would return, either disillusioned and disheartened, or else full of respect for standards prevailing here at home. This applies to organ playing, choral excellence, and repertoire. While the chruches proudly display their Michelangelos, they hide their Palestrina in dusty libraries.

Lovely exceptions are the Gregorian chant of some monastery churches, like S. Gregorio Magno. But outside of Gregorian, vocal blend seems to be of little concern. The same can be said of balance between parts. On the credit side is a general regard for pitch.

Improvisation is not highly cultivated, and in no way approaches the level attained in countries to the north. Organ repertoire suffers because of the small opportunity for set pieces, and the rarity of recitals. At the Christmas Eve Midnight Mass in a leading church, the organist stormed through two performances of "In Thee is gladness" (Bach) which tottered perilously close to collapse. Just prior to Christmas, as I was standing inside the majestic Basilica of St. Peter, I heard the organist practicing a simple arrangement of "Adeste fidelis" over and over, with the mistakes well ground in by the time he had finished. (No, Germani is not now the organist in St. Peter's.)

As one spreads into northern Italy the music seems to improve, though somewhat spottily. The choir of St. Mark's, Venice, produced a beautiful effect, and was well accompanied by the organist, but outside of one contemporary piece, presented a dull repertory. In the largest church in Venice, where Monteverdi is buried, I found the organist (a priest) at the organ behind the altar, beatifically engaged in playing Batiste, while off to one side, looking on helplessly, was "Bellini's masterwork, The Madonna. Wagner's "Wedding March" being played in the famous Church of S. Maria della Salute, in Venice, proved once again that the canons of good taste need cultivation everywhere.

Florence provided still better music, and left at least one indelible impression. This was in the Duomo, where the glorious acoustics were used by the director of the student choir to perform miracles with Gregorian chant. By careful stressing of certain notes the melodic line furnished its own harmony, and, at times, made it difficult to believe that we were not hearing two or three parts. Another occasion, memorable in its way, was in the Church of S. Annunziata. Here we heard a choir that couldn't happen anywhere except in Italy. There were eleven women, eleven basses and fifteen tenors. The director seemed to ignore the women and basses in his pre-



Experience covering more than twenty years in the field of fine electronic organs has brought Allen to a gratifying level of acceptance.

This experience has been rich with technical developments leading to the production of convincing organ sound. More recently it has evolved the first electronic organs offering classic organ sound to meet a special need.

It was a natural consequence that careful research into the organ music of the baroque and classic periods would overflow into other musical areas. The Allen Electronic Harpsichord is one result of this.

This unusually flexible instrument eliminates the basic problems associated with the very sensitive mechanical harpsichord.



designed and built by

ALLEN ORGAN COMPANY
MACUNGIE, PENNSYLVANIA

DEPARTMENT 3107

occupation with the soaring tenors. Accompanying the Mass (by a contemporary of Puccini) were thirteen strings and a small organ. For a postlude we were served up sugar-and-water love music from Massenet.

On the whole, the organs are scaled more to their role as accompanying instruments, than to the needs of organ music, and the grand proportions of the churches. They are more mellow than brilliant, and none seem to have been affected by the cry "Classic." Electric action is the thing, and the pedal boards are to AGO specifications. This latter innovation represents Germani's influence upon the builders. The leading builder is Tambourini, factory near Milan. A new example from this factory, in the Church of S. Maria Maggiore (Rome), is nicely voiced, with fair upper work, but lacks proper ensemble reeds. Good reeds are not common here.

It is difficult to understand why St. Peter's has only small organs, and why a great five-manual Tambourini in the Auditorio (a large concert hall owned by the Vatican) is being fed to the mice. Since Germani's inaugural recital nearly ten years ago, it hasn't been heard! Then there is the other extreme, as seen in the Oratorio di San Bernardino in Perugia, where, there being no organ at all, the painted outlines of one appear at the appropriate place on the rear wall!

There are not as many old organs in Rome as one might expect, and probably none with original voicing. However, in St. John Lateran one can see the rather spectacular case of an organ played by Frescobaldi; in Sebastiano, Venice, a 16th century instrument with painted doors; and in Perugia's Church of S. Peter, a beautiful Renaissance case, as well as a 17th century one. All of these are in use except the first.

We enjoyed a most pleasant visit with Fernando Germani in his lovely home overlooking the Circus Maximus and Coliseum, which are glowingly lighted at night. Walls covered with oils by a distinguished artist-member of the family, marble floors, and mementos from famous churches, combine to make a fitting setting for Italy's leading organist.

A large music room contained a specially built piano with the bass extended four notes, and in other rooms a smaller grand, a 4-rank practice organ, and a 40-stop organ! He spoke graciously of his Complete Bach Series, which he has now performed seven times, with the eighth set for San Francisco. His industry seems to be indefatigable.

Our stay in Rome included the days of President Eisenhower's visit. When I heard that he and his party were to attend the 8:00 AM service in St. Paul's American Church, I arranged with the then organist, Clarence Ledbetter, for my wife and me to sing in the choir. As we walked up to the side entrance, Ledbetter appeared at the door and called over the heads of the security guards, "I hope you know the Sanctus." So we were admitted.

We had the satisfaction of a long look at the President, whom we had never seen in the flesh, but drew some hard looks ourselves from the security men, who couldn't understand our presence in the choir stalls. You see, there was no choir at the 8:00 AM service!

Christmas in a foreign country can be dreary for an American, but since the war, Rome has adopted the Christmas Tree, with its decorations, and has begun the custom of exchanging gifts. This, plus the charm of local customs, such as the shepherds from the Apennines coming to town with their bagpipes, add zest to the season. One takes grateful note of how discreetly the stores and shops wait 'til the last eight or ten days before Christmas to display the holiday motif. And what a relief to be spared the canned, piped blare of carols in every street!

At home, one dodges every threatened performance of "Messiah," but here, with only one scheduled in all Rome, how meaningful it became, as we sat in beautiful St. Paul's, Rome's oldest Protestant church, and listened to Ledbet-

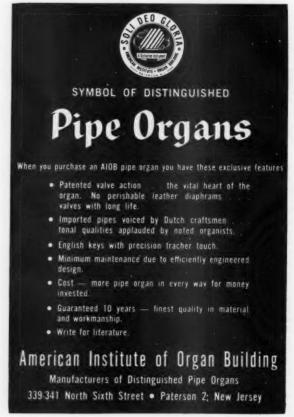
ter's choir in a spirited performance of the Christmas section

Not only the oratorio, but also the sound of the fine old three-manual Roosevelt organ stirred nostalgic thoughts of home. Nevertheless, the inspiration of the evening was, for us, a springboard to the Merry Christmas we celebrated with friends from the states.

TO FRESCOBALDI

Here flashed, or dreamly browsed Master hands born on raptures of sound Beyond all vanity. Dance, fingers, O dance in the lavender hush! What mysteries of touch drew From pale-hued pipes such transports of song -Morn's purest petal-dew - lighting cool Relief on the brow of sorrow' Crooked face. What spirit-heart (Its immortal print upon this veil) Swept welling prayer and priestly office Aloft on music's lyric floods. Here garden secrets yielded The chaste "Fiori Musicali," Fragrant memories aging brightly Through the sombre bloom of neglect. Dank, wintry the air, my breath, Like incense, curls along the sentry rows, Chides the disciplined tubes, standing With forlorn choke of withered sound. By my candle-splash I kneel And pluck a pipe from its native bed. Could I but persuade its measured length To surrender the sleeping note In its tinny tomb! Tapers, White and pure, bleed in ashen silence. Sing again, proud pipes, break from slumber! O sing in the lavender hush!

Clarence Mader



Planned Obsolescence

The subject of this month's remarks is one of the most insidious facets of contemporary living. Planned, calculated obsolescence infiltrates practically all phases of our life. It might be dangerous to state unequivocally that automobiles, appliances, furniture, building and construction materials and methods are created specifically and solely with obsolescence as a basis, but from the customary efficient life-span of many of these very things, some of us become somewhat suspicious.

To reduce the frame of reference to areas in which most of us are primarily interested, we will not accuse architects, contractors and church-building committees of deliberately creating and building churches that are basically impermanent. Yet, when we see houses of worship which outwardly so closely resemble nearby factories, commercial structures and the like, we cannot help wondering a hit

A church which appears, architecturally, as non-committal, as anonymous-looking as numerous of our contemporary curtain-walled, sheer-faced, inside-out-appearing commercial structures—so much so that a towering cross must be added as a label—leaves something to be desired.

A church, the interior of which is so badly designed, that the inter-related factors of clergy, choir-organ, and congregational participation are largely defeated does not make very much sense.

An organ, and choir area, badly placed, defeats immediately. Poor design here means that organs and choirs will not be heard to best advantage. But of vastly more importance is that organ and choir cannot function in most effective manner as leaders of congregational participation. Preachers, in ill-conceived pulpit placements, will have to shout to be heard—or require a P A system. Worship spaces so designed will become increasingly unsatisfactory, in time will be replaced—a type of obsolescence.

While we have no intention of straying from our editorial corner on the subject of organ design and philosophy, we would remind organists, organ builders, architects and churches, that instruments of concept incompatible with their true purpose for the specific space in which they are housed, are a type of obsolescence. Such organs will be replaced sooner or later.

We recognize that the above statements will be variously interpreted, will meet with numerous reactions. Our premise is merely that organs, like churches, are costly investments, not to be considered lightly, perhaps selfishly. The self-centered, narrow-minded organist who demands an instrument designed specifically to his own desires, forgets he is not immortal, that he is expendable.

We do not believe a sane middle-of-the-road thinking means compromise with ideals or philosophies. Such is but good common sense. In music, planned obsolescence is a more nebulous thing. Very few are capable of accurate judgment as to whether new music is permanent or fleeting. We know that some composition of past years and past ages has achieved a certain immortality. But how many of us are capable of stating authoritatively that any music written today will be a permanent part of our heritage? Comments arbitrarily made are little else then presumptuous personal opinions. We must all have our own thoughts, of course, but when personal opinions are voiced as dicta, our hackles begin to show.

As in all the arts, new horizons must be admitted, else we stagnate. We don't have to like what we hear or see, but our minds must not be allowed to become closed and padlocked. We do have the assurance that time itself is a pretty good judge, that the truly good, the truly great will survive. And we believe people should be charitable enough to accept that there is still sincerity of endeavor in the world today.

Obsolescence—planned or acidental—is something about which we must be constantly alert. We must demand unquestioned proof that whatever we are interested in has been brought into being in sincerity, has been designed to become a permanent part of the future. Perhaps the old saw about learning from past mistakes might be re-interpreted as accidental obsolescence. With such we are not too concerned.

However, the art, machines, buildings which have come into being, deliberately with impermanence in mind, should be of greatest concern to us all. Especially in the church. Of all things imaginable, the church (and religion which it represents) must be strong, valid, permanent. This goes for everything within the church, including people. Right here enter the most dangerous elements in music in the church today: ignorance and apathy in its musicians. Ignorance in church musicians we have noted in these columns before, is too widely recognized to require further comment.

But the apathy in church musicians continues to appal us. Practically no one seems willing, or will dare, to stand up for himself. We have a feeling of complete frustration when we ask for "remarks from the constituency" when, with very few exceptions, none are ever forthcoming.

This deafening silence we can only interpret as lethargy and disinterest. We could be wrong, and remind ourselves frequently about the paving material for the road to hell—that probably we should be charitable enough to suppose good intentions are abundant.

If we have rattled about over a devious course this time, do forgive us. Just keep an eye peeled for planned obsolescence, wherever it may pop up, and we will all be a heap happier.

LAWRENCE ROBINSON

Concert Organist

Faculty: Richmond Professional Institute of the College of William and Mary

Beverly Anne Jesse

907 Park Avenue, Richmond 20, Virginia

The CHARLES W. McMANIS Company

Organ Builders

10th & Garfield Avenue KANSAS CITY 4, KANSAS

Stoplists



CASAVANT FRÈRES LIMITÉE St. Hyacinthe, P. Q., Canada ÈGLISE DES STS.-MARTYRS CANADIENS Quebec, Canada Organist: Claude Lavoie All manual ranks 61 pipes, pedal ranks 32 pipes unless otherwise noted. GRAND ORGUE

Montre, 16 ft.
Montre, 8 ft.
Bourdon, 8 ft.
Gemshorn, 8 ft.
Prestant, 4 ft.
Flûte à cheminée, 4 ft.
Quinte, 2 2/3 ft.
Doublette, 2 ft.
Flûte à Bec, 2 ft.
Cornet, 5 ranks, 8 ft., 255
Fourniture, 4 ranks, 1 1/3 ft., 244
Cymbale, 4 ranks, 2/3 ft., 244
Bombarde, 16 ft.
Trompette, 8 ft.
Clairon, 4 ft.

RÉCIT (expressif)

Bourdon, 16 ft.
Principal Etroit, 8 ft.
Viole de Gambe, 8 ft.
Voix Céleste, 8 ft.
Flûte à cheminée, 8 ft.
Octave, 4 ft.
Flûte Conique, 4 ft.
Octavin, 2 ft.
Cymbale, 4 ranks, 1 ft., 244
Plein Jeu, 4 ranks, 2 ft., 244
Basson, 16 ft.
Trompette, 8 ft.
Hautbois, 8 ft.
Voix Humaine, 8 ft.
Clairon, 4 ft.
Trémolo

POSITIV

Quintaton, 16 ft.
Montre, 8 ft.
Flûte Bouchée, 8 ft.
Prestant, 4 ft.
Flûte à Fuseau, 4 ft.
Nazard, 2 2/3 ft.
Principal Italien, 2 ft.
Tierce, 1 3/5 ft.
Larigot, 1 1/3 ft.
Sifflet, 1 ft.
Fourniture, 4 ranks, 1 ft., 244
Cymbale, 3 ranks, 1/2 ft., 183
Cromorne, 8 ft.
Chalumeau, 4 ft.
CHORAL (expressif)

Salicional, 8 ft.
Cor de Nuit, 8 ft.
Flûte de Concert, 8 ft.
Gemshorn, 4 ft.
Nachthorn, 4 ft.
Flûte des Bois, 2 ft.
Cor Anglais, 8 ft.
Trémolo

PÉDALE

Principal, 16 ft.
Subbass, 16 ft.
Quintaton, 16 ft.
Gemshorn, 16 ft.
Octave, 8 ft.
Bourdon, 8 ft.
Gemshorn, 8 ft.
Octave, 4 ft.
Flûte Couverte, 4 ft.
Fourniture, 3 ranks, 4 ft., 96
Cymbale, 4 ranks, 1 1/3 ft., 128
Bombardon, 32 ft.
Bombarde, 16 ft.
Rankette, 16 ft.
Trompette, 8 ft.
Clairon, 4 ft.
Hautbois, 4 ft.
Couplers 16:
Grand Orque à la Pédale 8

Grand Orgue à la Pédale 8
Récit à la Pédale 8
Positiv à la Pédale 8
Choral à la Pédale 8, 4
Récit au Grand Orgue 8
Positiv au Grand Orgue 8
Grand Orgue muet (silent)
Récit au Positiv 8
Choral au Positiv 8
Positiv muet
Choral au Récit 8
Positiv au Récit 8
Positiv au Choral 8
Pédale muette
Combons 36: G-6. R-6. Po-6. Ch-4. Pd-6.

Generals-8.
Cancels 6: G. R. Po. Ch. Pd. General.
Reversibles II:
Grand Orgue à la Pédale
Récite à la Pédale
Positiv a la Pédale
Positiv au Grand Orgue

Positiv a la Pédale Positiv au Grand Orgue Récit au Grand Orgue Récit au Positiv Grand Orgue muet Pédale muette Anches (reeds) Grand

Anches (reeds) Grand Orgue et Pédale Muettes Grand Orgue

Positiv muet Special tablet to transpose Grand Orgue and Positiv manuals, including couplers and pistons. Crescendi 3: GO. CH. Register.

The following material has been taken from the brochure published by Casavant Frères. L'église des Saints Martyrs Canadiens is a large building of Roman architecture seating about one thousand persons, with the organ situated in the rear (west) gallery (see cut). The instrument is inspired largely by French tradition and the treatment of the Principal ranks, of the compound stops, and of the reeds, pays homage to the great French organ builders of past centuries.

Disposed in functional arrangement, the composition of the organ is evident at a glance. The two enclosed divisions are below, with Grand Orgue and Positiv above. The large Pédale is at the sides. All framing is of oak. The sound boxes around each division assist in blending and projecting sound; all front pipes are Principal stops and are of spotted metal except for three in the center tower. Many of the organ stops are of spotted metal down to 8-foot C.

The design is along traditional lines. Individual stops have been treated to provide sounds of beauty and to blend in innumerable combinations of brilliance and richness. There are no extremes of loud or soft; power is obtained by the build-up of the ensemble, devoid of heaviness, yet majestic and grand.

The Grand Orgue has complete principal, flute and reed choruses; two compound stops and the Grand Cornet,

which starts at Low C and is mounted on a separate chest. Specially designed expansion chambers are provided for each pipe of the Principal stops throughout the organ.

Récit also has principal and flute families, plus strings and chorus reeds, and a Voix Humaine. Reeds in this division are very bright, although voiced on relatively low pressure (3 1/4 in.). Much care has gone into the composition and scaling of the Positiv to make it fulfill its role in French organ literature. It has a principal chorus, based on the 8' Montre, a flute chorus, mutations forming the traditional "Cornet décomposé," as well as a Cromorne and Chalumeau. This cornet is smaller in scale than the Grand Cornet, although both are based on flute tone.

The Choral is an additional division

The Choral is an additional division for accompaniment, is under expression, will play from the fourth, or topmost, keyboard. All 17 stops in the Pédale are complete, without extension or borrowing. In all, the organ has 68 stops composed of 94 ranks and 5046 pipes. There are 35 ranks of compound stops, 17 reeds. Voicing is on low pressures (Grand Orgue—2 3/4 ins., Récit—3 1/4 ins. Positiv, 2 1/4 ins). Pipes are without nicking.

The tonal design was by Claude Lavoie, organist of Sts. Martyrs, and Lawrence I. Phelps, tonal director of Casavant Frères Limitée.



AEOLIAN-SKINNER ORGAN CO., INC. Boston, Massachusetts
CATHEDRAL OF THE ROCKIES
Boise, Idaho

Dedication: December 18, 1960 Minister of Music: David A. Wehr Minister of Children's Choirs: Nancy S. Wehr GREAT

Unenclosed, 3" pressure
All ranks 61 pipes unless otherwise noted.
Quintade, 16 ft.
Principal, 8 ft.
Bourdon, 8 ft.
Spitrflöte, 8 ft.
Octave, 4 ft.
Rohrgedeckt, 4 ft.
Spitroctave, 2 ft.
Mixture, 3-4 ranks, 232
Fanfare Trompettes, 8 ft., 73 (8" pressure)
(Fanfare Trompettes, 4 ft.)
Schulmerich Carillonic Bells
Harp Bells, 61 notes
Organ Bells—Echo Bells

SWELL—5" pressure

SWELL—5" pressure
All ranks 68 pipes unles otherwise noted.
Erzahler, 16 ft., 12
Viola Pomposa, 8 ft.
Viola Celeste, 8 ft.
Flute à Cheminée, 8 ft.
Kleine Erzahler, 8 ft.
Kleine Erzahler Celeste, 8 ft., 56
Prestant, 4 ft.

Singend Gedeckt, 4 ft. Doublette, 2 ft., 61 Plein Jeu, 3 ranks, 183 Cymbale, 3 ranks, 183 Hautbois, 16 ft. Trompette, 8 ft. Clairon, 4 ft. Tremulant

CHOIR—3 1/2" pressure
All ranks 68 pipes unless otherwise noted.
Spitzgeigen, 8 ft.
Gedacktflöte, 8 ft.
Dolcan, 8 ft.
Dolcan, 8 ft.
Tolcan, 8 ft.
Dolcan, 8 ft.
Solcan, 8 ft., 56
Koppelflöte, 4 ft.
Rohrnasat, 2 2/3 ft.
Blockflöte, 2 ft., 61
Terz, 1 3/5 ft., 61
Serz, 1 3/5 ft., 61
Terz, 1 3/5 ft., 61

ANTIPHONAL—3" pressure
All ranks 61 pipes unless otherwise noted.
Cor-de-Nuir, 8 ft.
Flute Celeste, 2 ranks, 122
Flute Conique, 4 ft.
Octavin, 2 ft.
Corniture, 3 ranks, 183
Tremulant

PEDAL—4" pressure
All ranks 32 pipes unless otherwise noted.
(Resultant, 32 ft.)
Contra Bass, 16 ft. (wood)
Bourdon, 16 ft.
(Quintade, 16 ft., Gt.)
(Erzahler, 16 ft., Sw.)
Octave, 4 ft.
Bourdon, 8 ft., 12

WITH OUR COMPLIMENTS

these two
CHOIR DIRECTOR'S
SOURCE BOOKS

1 NEW SACRED CHORAL REPERTOIRE

2 ESTABLISHED SACRED CHORAL REPERTOIRE

two books, consisting of complete miniatures of choral sheet music for mixed, treble and unison voices

for your free copies write to

Summy-Birchard Publishing Co.
1834 Ridge Avenue • Evanston, Illinois



(Quintade, 8 ft., Gt.) Choral Bass, 4 ft., 12 Flute, 4 ft., 12 Mixture, 3 ranks, 96

(Contra Hautbois, 32 ft., 12, console only)
Bombarde, 16 ft.
(Hautbois, 16 ft., Sw.)
Trompette, 8 ft., 12
Clairon, 4 ft., 12
(Cromorne, 4 ft., Ch.)
Couplers 24:
Gt.: G-8. S-16-8-4. C-16-8-4.
Sw.: S-16-8-4. C-16-8-4.
Ant.: Ant-4
Ped.: G-8. S-8-4. C-8-4.
Combons: G-6. S-6. C-6. Ant-4. Pd-6. General-6.

Pad.: G-8. S-8-4. C-8-4.
Combons: G-6. S-6. C-6. Ant-4. Pd-6. General-6.
Cancels I: General
Reversibles 4: GP. SP. CP. Sfz.
Crescendos 4: S. C.-Bells. Ant. Register.

English keys, tracker touch

The following information has been culled from the booklet published by the Cathedral in

CASAVANT PIPE MAKING FACILITIES ALLOW GREATER DESIGN FLEXIBILITY



The Casavant plant produces, under the same roof, all the pipes for its famous organs. Pipe making facilities are thus under the direct supervision of the Tonal Director, and this close control allows great flexibility in the design of Casavant pipe work. Only by being completely independent from outside sources of supply can the total designer have the necessary freedom to scale each organ considering not only its size and composition, but its placement and the acoustics of the building as well.

For each rank of pipes, many parameters are determined: the scale, the progression of diameters, and the manner in which it is to vary, the mouth width, the thickness and angle of the languid, the thickness of pipe wall, etc. Then, thirty skilled pipemakers translate these instructions into reality, using the finest materials and traditional techniques.

Through such painstaking care, the HOUSE OF CASAVANT can assure that "custom building" of the organ to the church and its service is actually carried out: it is one of the important reasons for the tonal superiority of the CASAVANT organ.

Casavant Frères

ST. HYACINTHE, P. Q., CANADA

C. J. Laframboise PRESIDENT L. I. Phelps
TONAL DIRECTOR

C. H. Perrault
VICE PRESIDENT AND GENERAL MANAGER



the Rockies, for the several dedicatory and other events.

The basic design has been the product of Mr. David A. Wehr, our present or-ganist. He inherited some ideas from his predecessor, Mr. Roland Crisci, who had begun some of the layout. Both of these men were guided by the leadership of the Chairman of the Commission on Education, Mr. Norman Purves, who is also chairman of the music committee.

The Methodist Church is an Evangelical Church, and at the same time has certain traditions of ritual; the organ must be designed to fit this composite religious interpretation. To have an or-gan that would fit the extreme revival type of service would be quite out of place in this congregation; and a "high church" organ would likewise be inappropriate. This organ has been designed with the people of Boise and their religious mood and needs in mind. The craftsmanship and planning, which cul-minated in the installation, were aimed at one result: to provide a worthy aid to worship by the dedicated use of man's talent in the musical field.

The test of an artistic instrument is that it meets all musical demands. Beyond this, the test of a church artistic instrument is that it meets all spiritual demands.

Mr. Wehr, director of music in the Cathedral of the Rockies, wrote TAO the following: The Gothic structure of The First



DAVID A. WEHR

Methodist Church, Cathedral of the Rockies, listed at a cost of two million dollars, supports an active music program. Nine singing groups are supported as well as two handbell ringing groups. The First Methodists of Boise own one of the largest sets of hand bells in the country (101). The entire musical program is under the direction of Nancy S. Wehr, and David A. Wehr is organist and choirmaster.

The organ specifications were drawn up by Lawrence E. Schoenstein, Aeolian-Skinner representative and David A. Wehr. Mr. Paul Haggard, company representative, was in charge of the installation, and tonal finishing was under the direction of Mr. Tom Potter.

In setting up the specifications, great



care was taken to encompass the rich heritage of all historic periods and theo-logical thoughts, with the result being yet another fine instrument dedicated first, to the glory of God and the edification of all who hear, and second, to the ability and capacity to render musical compositions of all styles, ages, and

DAVID A. WEHR

Magnificat	Titelouze
My soul exalts the Lord (Sch	übler) Bach
Fantasia and Fugue in G mino	r Bach
Noël Basque (Suite for Organ) Alleluia	Benoît Dubois
I with hears quarter	

(with brass quartet)
Prelude and Fugato on "Crusader's Hymn" Young

Postlude on "Hymn of Joy" Charale Prelude on "Forest Green Young Chorale Prelude on "Fore Hymn Prelude on "Olivet" Purvis Bingham Adagio for Strings Holy God, praise Thy Name Barber Peeters

MUSIC MEND KEEPS MUSIC NEW

preserves priceless copies. Upright or oblong-most sizes-Polyethylene 20f, Vinyl 60f.
Special prices in quantity

For information: MUSIC MEND 223 N. Moore Monterey Park, Cal.

Clark B. Angel

First Congregational Church

Eau Claire, Wisconsin

RONALD ARNATT

Christ Church Cathedral Saint Louis, Missouri

> Exclusive Management: Continental Concert Management 630 N. 31st, East St. Louis, III.

ATKINSON

CHARLOTTE Organist - Recitalist

WILLIAM Lecturer Choral Music Director Consultant

Army and Navy Academy Carlsbad, California

RECITALS AND LECTURES IN THE WEST

Lorene Banta

Phillips Academy

Andover, Massachusetts

Herman Berlinski

D. S. M.

Associate Organist Temple Emanu-El

New York City

EDWARD BERRYMAN

Union Theological Seminary

New York City

WARREN BERRYMAN

Sac. Mus. Doc.

Head, Organ and Church Music Dept.

BALDWIN-WALLACE CONSERVATORY Berea, Ohio

Paul Allen Beymer

WA-LI-RO **Boys Choirs**

Christ Church, Shaker Heights 22, Ohio

SETH BINGHAM

Teacher of Church Musicians F.A.G.O. Mus.Doc.

Music Department, Columbia University School of Sacred Music Union Theological Seminary

15 Claremont Ave., New York 27, N.Y.

SCHLICKER ORGAN CO., INC.
Buffalo, New York
KENMORE METHODIST CHURCH
Kenmore, New York
Organist-choirmaster: Donald Ingram
Consecration and Inaugural Concert: March
19, 1961

All manual ranks 61 pipes, pedal ranks 32 pipes unless otherwise noted.

GREAT (Unenclosed)

Quintadena, 16 ft. Principal, 8 ft. Gemshorn, 8 ft. Holzfloete, 8 ft. Octave, 4 ft. Hohlfloete, 4 ft. Nasat, 2 2/3 ft. Octave, 2 ft. Grobterz, 1 3/5 ft. Mixture, 6 ranks, 354 Trumpet, 8 ft. Chimes

POSITIV (Unenclosed)

Gedeckt, 8 ft.
Rohrfloete, 4 ft.
Principal, 2 ft.
Principal, 2 ft.
Terz, 1 3/5 ft.
Klein-Neset, 1 1/3 ft.
Scharf, 4 ranks, 225
Cymbel, 3 ranks, 183
Krummhorn, 8 ft.
Tremolo
Zimbelstern

SWELL

Rohrfloete, 8 ft.
Selicional, 8 ft.
Voix Celeste, 8 ft., 56
Dolce, 8 ft.
Principal, 4 ft.
Koppelfloete, 4 ft.
Nachthorn, 2 ft.
Mixture, 5 ranks, 292
Basson, 16 ft.
Schalmei, 8 ft.
Clarion, 4 ft.
Trampolo

PEDAL
Untersatz, 32 ft., 12 (ext.)
Principal, 16 ft.
Subbass, 16 ft.
(Quintadena, 16 ft., Gt.)
Octave, 8 ft., Gt.)
(Quintadena, 8 ft., Gt.)
(Quintadena, 8 ft., Gt.)
(Quintadena, 8 ft., Gt.)
(Quintadena, 4 ft., Gt.)
Rauschquint, 2 ranks, 64
Mixture, 3 ranks, 96

Contra-Basson, 32 ft., 12 (ext.) Posaune, 16 ft. (Basson, 16 ft., Sw.) Trumpet, 8 ft., 12 (ext.) Schalmei, 4 ft. Cornet, 2 ft., 12 (ext.) ANTIPHONAL

(Division prepared for) Rohrgedeckt, 8 ft. Principal, 4 ft. Gemshorn, 2 ft. Mixture, 2 ranks

ANTIPHONAL PEDAL

Gedecktbass, 16 ft. (ext.) Gedeckt, 8 ft., Ant.) Couplers 14: Gt.: S-16-8-4. Po-16-8. Sw.: S-16-4. Po.: S-8-4. Pd.: G. S. Po. Ant. on Gt. Ant. on Pos.

Combons 30: G-5. S-5. Po-5. Pd-5. Generals-

Cancels I: General.

The following material was culled from notes in the leaster of the opening festivities.

The specification for this organ was

The specification for this organ was drawn up by Herman L. Schlicker, president of the company, and Donald Ingram. Installation was begun in the church during the second week of January 1961; voicing in the church was done by Louis Rothenbueger.

The organ consists of 40 independent registers and 57 ranks of pipes controlled by 72 stop tablets, mounted in a double row above the top manual. There is a total of 3133 pipes, varying from 16 feet to less than 1/2 inch. All manual principal pipes less than 4 feet in length and all manual mixture pipes are made of an alloy of 75 percent tin and 25 percent lead. Other pipes are made of varying percentages of tin and lead, wood, or the contractions are registers in mode of converse.

zinc; one register is made of copper.

The entire organ is voiced on low wind pressure, and minimal nicking of the languids of the flue pipes has been employed in the voicing. Each register is voiced to take its place in the total ensemble, with no one register dominating others.

The tonal design was conceived for leading hymn-singing and service music. In addition there is permission for the correct performance of all worthy organ literature, in solo as well as ensemble performance.

The following review of dedicatory performances was made at the request of the Schlicker Organ Company.

It is always a pleasure to visit Buffalo, where the warmth and hospitality of friends is well known, and appreciated.

This reporter had the pleasure of hearing this organ under almost every conceivable condition, including one not always accorded: that of the instrument in the empty room. This installation is an exceptionally fine one, even though perhaps to some the total ensembles may have a too-aggressive sound. However, this had to be for organ sound was required to penetrate into quite impossible reaches.

As solo instrument, the organ is acceptable on all scores, fulfilling so well the needs of all periods of organ literature, as evidenced from the program material appearing below. As ensemble and accompanimental instrument, there is fine blend, ample color when needed, considerable fire and blaze when this is called for. As the leader of congregational singing, there is ample authority in definition. The organ abounds in cohesive, well-conceived ensembles.

SERVICE OF CONSECRATION
Organ Preludes

Andante cantabile (Symphony 4) Widor Chorale Prelude on "Sing praise to God" Pepping

Air (Suite in D) Bach Chorale Prelude on "O sacred Head" Bach Organ Offertory:

Chorale Prelude on "Praise to the Lord"

Offertory Anthem:
All people that on earth do dwell

Vaughan Williams (Combined choirs, organ and brass ensemble) Anthem:

Hallelujah (Mount of Olives) Beethoven
Postlude:

Rigaudon Campra
(Only the musical portions of this service have been listed above)

INAUGURAL CONCERT

Dr. Richard T. Gore, guest conductor; Donald Ingram, organist; Chancel Choir and Quartet; Kenmore Methodist Brass Ensemble; String Quartet.

I was glad when they said unto me
Choral in B minor
Cantata 29
Hymn
Aria with Variations
Faalm 145
(first performance)

Parry
Franck
Bach
Martini
Gore

Toccata and Fugue in D minor Bach
The real "gala" of the dedication festivities was this concert. Since the or-

BLANCHARD

Pomona College
Claremont Graduate School
The Claremont Church

Claremont

California

Geoffrey Butcher

St. Peter's Episcopal Church

Geneva, New York

qeorqe concert organist butler

First Congregational Church • Braintree, Mass.

ROBERT CLARK

First Presbyterian Church

Caston 2. Ohio

Clarence Dickinson

CONCERT ORGANIST

NEW YORK CITY

GEORGE FAXON

Trinity Church, Boston

BOSTON UNIVERSITY

gan has been amply remarked upon above, we will state only that Mr. Ingram proved himself a highly capable musician, who provided every opportunity to hear the resources of the organ well displayed, in his solo works. As accompanist, and ensemble-ist, he is most knowledgeable, handled the organ with excellent taste.

As choirmaster, Donald Ingram showed himself to be a first-rate musician, for the singers which he had trained performed with precision, excellent diction, and high effect.

Dr. Gore, as guest conductor, brought to this evening his well-known mature musicianship and wide background, con-ducting the Parry, Bach, and his own work (written especially for this occasion), with a dynamism and attitude which made for fine results.

Soloists in the Bach cantata were for the most part acceptable, if not out-standing; the chorus sang its role well indeed. The choir was in top form also in the Parry complexities and in the Gore psalm. This latter work is indeed a fine conception which I hope will find its way into print without delay, that it may become a part of contemporary choral literature.

There was great variety, of many kinds, in this evening of music, and the packed church found the music most attractive, even though this could not be attested by applause, was evident in their constant attention.

If there would be any quarrel with all this, I could hope that churches, planning similar events, would consider "spreacing the wealth," as it were, over a series of musical events. This would permit all concerned, and most especially the performers, the possibility of re-covering from one onslaught before beentangled with the next. least this is worth thinking over, for any who may have organ dedications upcoming.

HARRY WILBUR GAY

Trinity Cathedral Cleveland 15. Ohio

Cleveland Institute of Music

J. ALLEN HANSEN

St. Stephen's Church Port Washington

8 Patchin Place

New York II, N. Y.

DAVID S. HARRIS

The Church of Our Saviour

Akron 2, Ohio

In Our Opinio

TAO staff writers report their evaluations on the performance scene, on books, on organ and choral music, and on recordings.

RECITALS AND CONCERTS

GEORGE FAXON, Grace Church, Providence, Rhode Island, March 14.

Rhode Island, March 14.
Toccata on "Ye Sons and Daughters of the King"
Elevation (1958)
Snow
Pantomime
Toccata
Fantasia No. 9
Faxon
Telemann
Sonata IV
Sonata IV
Sonata IV
Sonata IV
Sonata IV
Bach Sonata IV
Fantasia on the Chorale "How brightly shines the Morning Star" Reger
Choral Prelude—"O Sadness, O heartsorrow"
Brahms

Introduction and Allegro on "Ad nos, ad salutarem undam"
Pastorale Roger-I Divertissement
Fantasia on "Adeste fidelia" Roger-Ducasse Vierne Dupré

The organ is a large and impressive new Casavant in a big church, and Mr. Faxon's program, of truly heroic proportion, did ample justice to the potential of the situation.

The opening group consisted of four American works, two from the earlier part of this century, which are seldom heard. The Farnam toccata was a splen-

DAVID HEWLETT

CHURCH OF THE RESURRECTION

NEW YORK

JOHN HUSTON

First Presbyterian Church

New York City

d. deane hutchison

first congregational church

portland, oregon

SCHLICKER ORGANS

donald ingram

Kenmore Methodist Church Buffalo, New York

did way to start off a big program with a bang, and the Snow piece which followed was a sharp contrast, dynamically and stylistically. The Jepson is really more of a curiosity than anything else— it can hardly be called great music. Mrs. Faxon's toccata, made familiar in pre-vious programs by this artist is, we hear, soon to be published.

Telemann was an interesting work, and new to these ears; Clérambault was a little French baroque gem, played with piquant registrations. The Bach trio sonata is to this writer one of the most difficult of these sonatas, but it apparently presented no difficulty to Mr. Faxon, who played it with confident precision.

Perhaps the real tour de force of the whole evening was the Reger. It is whole evening was the Reger. It is most certainly a piece to show off a big organ; one might almost say it is written in the "thunderstorm" tradition. This is not to be construed as adverse criticism-it is a grand and enjoyable showpiece, and the performer, in both his playing and registration, brought it off to perfection.

Why this Brahms piece is not performed oftener is hard to understand, for it is a fine work. After this came another tour de force, this time by Liszt, again showing off the organ's resources. More tours de force followed in the difficult Roger-Ducasse, separated by the sprightly Vierne piece, from the Dupré. This is early Dupré, more romantic than modern, was never actually written down by the composer, but painstakingly transcribed from an old player roll by Mr. Faxon—surely a difficult feat! We are told that there is a possibility

this, too, may be published.

This is a big organ. It was a big program. Indeed, there was almost nothing "little" on it at all. Very few recitals of this difficulty and scope are given nowadays-the number of artists who can play such is not very large.

Joyce Jones

Rosenstrasse Nr. 9

Kornwestheim, W. Germany

FRANK B. JORDAN, Dean **Drake University**

College of Fine Arts DES MOINES 11, IOWA

HOWARD KELSEY

Washington University

SAINT LOUIS 5. MO.

But when such a performance is given, and so well, it is a treat both to organists and laymen alike. BARBARA J. OWEN

JOHN WEAVER, Church of the Holy Trinity,
New York, April 12.
Fantasia in F minor
Flute Solo
Two Chorale Preludes
Praise to the Lord,
O man, bewail thy grievous ains
Fantasia and Fugue in G minor
Choral in E Major
Choral in E Major
Choral in E Major
Cherzo (Symphony 2)
Andante cantabile (Symphony 4)
Prelude and Fugue in G minor
This recital of altogether familiar

This recital of altogether familiar works showed an excellent artist in fine form. It may be said that only two commodities compromised Mr. Weaver's playing. One, the organ, only this Lutheran congregation can change. She's a grand ole' girl but her German beef with heavy gravy is not much appreciated in today's kitchens.

That Mr. Weaver coaxes her to pro-

duce what she does is a testament in his favor. The second thing only this artist can correct (and I feel he would be wise to do so). There is a fine line between tonal exaggeration and change of change of tonal

BETHEL KNOCHE

Staff Organist, Music Department

The Reorganized Church of Jesus Christ of Latter Day Saints

Independence, Missouri

Verle R. Larson

Christ Episcopal Church

Baltimore, Maryland

Paul Manz

Concordia College, St. Paul Mount Olive Lutheran Church Minneapolis, Minnesota

KENT McDONALD

St. James Episcopal Church Birmingham, Michigan

Marian Mc Mable

Washington, D. C.

PEABODY CONSERVATORY

Baltimore, Maryland

character. More than a lean use of the tremulant in the classical works produces a change in the basic language of a piece which is not consonant with its context.

Naturally, more can be tolerated in the romantic repertoire, though common sense has something to say here as well. There were some moments in this area of the recital when the romantic was peri-lously close to the "soapy." The writer has no known allergy to the tremulant, but he is bound to state from experience that its overuse neither will favor the music nor the player. Mr. Weaver's musical projection requires no such "carrier wave" for reaching his audience.

In all his playing the artist is meticulous. Results ever are clean and clearly drawn, and he shows a respect for phrasing which gives life and conviction to the music. Mozart and Arne, and the Bach pieces benefited from these virtues. The conclusion of the second chorale prelude, however, involved a ritard somewhat exaggerated. The theme of the G minor fugue was taken just a bit too fast; more deliberately it would have had more grandeur, been more exciting.

The playing of the Franck was one of the more satisfying I have heard in quite some time (how this would have grabbed you on an adequate instrument!). Vierne was played with sparkle and obvious relish, was light-hearted fun right down to the last note. As for the Widor, if there is a more romantic bit of pastry written for the organ, I don't think I could hear it without dissolving into quiet sobs. Taken on its own terms, it was most lush entertainment.

The closing work was a rousing, satisfying close to the evening. Surely the fugue subject is one of the most unlikely in history and the canny way the composer takes it on a toboggan ride remains a miracle. BILLY NALLE

MINISTRY OF MUSIC, Choir, soloists, organ and orchestra. W. Richard Weagly, director; Mary Canburg, violin; Frederick Swann, organist. Riverside Church, New York, March 12.

Motet: Agnus Dei Church Sonata (violin and organ)

JOHN GLENN METCALF

Trinity Episcopal Cathedral Temple B'nai Israel Little Rock University

A.G.O. State Chairman for Arkansas

ASHLEY MILLER

A.A.G.O.

Society for Ethical Culture New York City

BILLY NALLE

TELEVISION - RECORDINGS NEW YORK

Stabat Mater (solo sextet and orchestra)

The setting of the Stabat Mater by the contemporary British composer Lennox Berkely (born 1903) is a 40-minute work in a modern idiom, remarkable alike for its fresh tonal conception and intensely spiritual atmosphere. Equally striking is the medium used: six soloists (2 sopranos, contralto, tenor, baritone and bass) and small orchestra (wind quintet, strings, harp and percussion).

Vocally the ten verses are effectively contrasted: quintet, soprano-alto duet, baritone solo, quartet, tenor solo, contralto solo, quartet, soprano solo, sextet. The orchestral instruments, associated with the voices as an integral part of the whole, are deployed with great resourcefulness to intensify the moods of this

medieval poem.

Particularly fine were the bass and contralto solos, the beautiful quartet (VIII) with its orchestral ostinato; the up-soaring soprano aria; and the ex-pressive orchestral introduction and lovely coda in the final sextet.

To the best of our knowledge this was

ORPHA OCHSE

First Congregational Church

Pasadena, California

Barbara J. Owen

FIRST CHURCH Weymouth, Massachusetts

LECTURE-RECITALS 1961

President ORGAN HISTORICAL SOCIETY

Richard Peek

Covenant Presbyterian Church Charlotte, N. C.

GEORGE POWERS

F.A.G.O., S.M.D.

St. Mark's in-the-Bouwerie

School of Sacred Music Union Theological Seminary

New York City

Leonard Raver

S.M.D.

the first New York hearing of this exquisite and deeply moving work. Great credit is due Richard Weagly for his careful preparation and reverent per-formance of this truly religious music. SETH BINGHAM

UNION THEOLOGICAL SEMINARY CHOIR, Earl Berg, director. James Memorial Chapel, New York. March 24.

Libera me Misericordias Domini Ariel

The above three works made up the annual Spring Choral Program of Union Seminary's School of Sacred Music. The selections of Arne and Mozart, rarely heard, are both worthwhile from an historical angle and were very well sung. However, the evening's outstanding event was the thrilling presentation of Robert Starer's work, a tremendous dramatic composition for soli, chorus and orchestra, composed in the spring of 1959 and first performed in Town Hall, New York, May 15, 1960.

The entire text is from Isaiah. The six movements comprise a dirge: "Woe to Israel"; a lament: "The earth mourneth"; the prophet's denunciation of the daughters of Zion; a climactic fourth movement: "Fear, and the pit and the snare" reaches a turning point with the solo baritone proclaiming "Be strong, fear not." The fifth movement, scored for small unaccompanied chorus, is a lyrical hymn of consolation and hope: "The Lord shall give thee rest from thy sorrow and thy fear." And from this the last movement bursts forth exuberantly in a great expression of joy and grati-tude: "Break forth into joy." Here is powerfully communicative

music by a thoroughly modern composer whose vital phrases, colors and rhythms highlight the urge of Isaiah's impassioned words. Incidentally, this 37-year-old Austrian, a member of Juilliard's teaching faculty, employs English prosody with a sure skill recalling the vocal writing of Randall Thompson.

Equally dazzling is Starer's percussion battery of some ten or twelve pieces

expertly handled by the players. The expertly handled by the players. The main orchestral group was ably replaced by two organists—Judith Eckerman and Gerre Hancock. The very competent soloists were Christina Cha, soprano; Dale Smith, tenor; and Tom Paul, bass. The chorus was finely trained and briliantly and benefits the chorus was finely trained. liantly led by Professor Earl Berg. SETH BINGHAM

FRANCIS JACKSON, St. Francis
Santa Fe, New Mexico, April 23.
Fantasia and Fugue in G minor
Introduction, Passacaglia and Fugue
Prelode for a Solemn Occasion
Diversion for Mixtures
Variations on a Noël
This receited to the control of the control o

This recital was an event in the musical life of Santa Fe. Dr. Jackson came to the city with a great international reputation for virtuoso technique and brilliance of style—so everyone knew he would be good. What local music lovers also looked for was proof that the art gallery organ would be equal to the occasion. It was, thanks to the artist's masterly handling of the instrument and its own qualities.

His performance of the Bach was pure-and Bach is absolute music. His tonal coloring in the Mozart was outstanding; his musicianship superior in the Willan. As composer, Dr. Jackson revealed great gifts. The concluding work was so well received the artist gave an encore-Vierne's Impromptu. HAROLD BUTCHER

MUSIC FOR **ORGAN**



Harry W. Gay

OXFORD UNIVERSITY PRESS, 44 Conduit St.,

London, W.1, England. A SECOND BOOK OF WEDDING PIECES, 23 pages, \$1.70.

This collection contains music by

Clarke, Purcell, Arne, Handel, et al. All are marked as being arranged, but some have been in organists' repertories so long that many times we fail to remember they are not original pieces. the simple side, but very effective and good to have in one volume.

NOVELLO & CO. LTD., 160 Wardour St., London, W.1, England. Gordon Slater: PRELUDE, INTERMEZZO AND EPILOGUE, 14 pages, no price given. Number 20 in NOMC: solid writing,

flowing musical lines and thoughtful construction are in good evidence. Inter-mezzo is quite short even though slow. Last movement has good scope and a fine tuba would be helpful in projecting the music, especially at the end.

HAROLD FLAMMER, INC., 251 W. 19 St., New York 17, N.Y.

V. D. Thompson (arr.): TRANSCRIPTIONS FOR ORGAN, 61 pages, \$3.

All generally good music from writings of Rameau, Corelli, Handel, Marpurg, Veracini, Mozart and Bach. I am not quite certain we need these pieces, in view of all the other music of that period which was original, but if this is to your taste, it is well done.

Homer Whitford (arr.): PRELUDES AND OFFERTORIES, 61 pages, \$3.

These are less tasteful than the above. with composers of a later period included as well. I did not realize Franck wrote a Symphony in D. This occurs in two places in the printing.

Willard I. Nevins (arr.): ORGAN MUSIC FOR LENT AND EASTER, 45 pages, \$2.50. This arrived too late for review for

the season, but is a much better collection than the two previous above. section for Lent is a little less significant than the Easter portion. Carillon effect in the Bossi Alleluia is effective, is a welcome piece; Ropartz Offertoire Paschal is quite good. A very reasonable buy and rather good collection. Fewer

ALEXANDER BOGGS RYAN M.Mus., A.A.G.O.

Graduate Teaching Fellow School of Music. Univ. of Michigan

Associate Organist

Zion Lutheran Church, Ann Arbor

Lauren B. Sykes

A.A.G.O., Ch.M.

First Methodist Church Warner Pacific College Portland, Oregon

William O. Tufts

Washington, D. C.

Phillip Steinhaus

The Tabernocle, Salt Lake City, Utah

Colbert-LaBerge Concert Management

105 West 55th Street, New York 19, N. Y.

Organist-Choirmaster-Carillonneur

Kirk in the Hills Bloomfield Hills, Michigan

Concert Mgt.: WILLARD MATTHEWS

Church of St. Stephen and The Incarnation

CHARLES VAN BRONKHORST

Bidwell Memorial Presbyterian Church

Chico. California

ALLAN VAN ZOEREN

West=Park Presbyterian Amsterdam Avenue at 86th Street

New York City

GEORGE WM. VOLKEL

SAC.MUS.DOC., F.A.G.O.

THE PRESBYTERIAN CHURCH WESTFIELD, NEW JERSEY

Faculty, School of Sacred Music, Union Theological Seminary, New York

W. WILLIAM WAGNER

The Old Stone Church CLEVELAND, OHIO

RECITALS

INSTRUCTION



MARIANNE WEBB

Miss Webb, University Organist and Instructor in Organ, Iowa State University, Ames, has been awarded a Fulbright grant for the academic year 1961-62. She will study in Paris with André Marchal.

study in Peris with André Marchal.

A native of Topeka, Kansas, she received her Bachelor of Music degree, summa cum laude, from Washburn University, her Master of Music degree from the University of Michigan, where she was a scholarship student of Marilyn Mason. Other organ study has been with Jerald Hamilton, Arthur Poister and Max Miller.

Miss Webb is an active AGO member, is presently serving on the board of the Central lowa Chapter. She is also organist of First Congregational Church, Ames, Iowa, has appeared in recital throughout the U.S.

For two consecutive years she has been chosen guest recitalist for the state convention of the lowa Music Teachers Association, appeared in June at the Midwestern Regional AGO Convention in Des Moines. She will play a recital in the National Cathedral, Washington, D. C. August 6, before sailing for Europe in September.

Samuel Walter

St. John's Episcopal Church

Stamford, Connecticut

JACK WARD

Radio City Music Hall New York Richard

WESTENBURG

Gordon Wilson

ROLLINS COLLEGE Winter Park, Florida

EDGAR HILLIAR

ORGANIST: St. Mark's Episoonal Church Mt. Kisco, N. V.

FACULTY: Manhattanville College, Purchase, N. Y.
Pius X School of Liturgical Music, Purchase, N. Y.

pieces are really "transcribed" away from the original.

Robert Elmore: FANFARE FOR EASTER, 10 pages, \$3.

This is for organ, two trumpets in C, two trombones and percussion, is fundamentally a good work. The color of history which is introduced in the first 74 measures is quite good. Imitation of figures and reflections of early techniques make this most colorful.

At measure 75 the familiar "The Strife is O'er" is presented in full recognition by the brasses, with organ supporting the harmonic structure and racing around in scalar thirty-second-note passages. In view of the excellent introduction, one could hope for a more dissonant treatment of the chorale-type section, but perhaps the composer's desire to communicate more directly with the congregation compelled this type treatment. I am certain any congregation would appreciate this work next Easter Day.

THEODORE PRESSER CO., Bryn Mawr, Pa. Gordon Young: EIGHT ORGAN VOLUNTARIES, 30 pages, \$1.50.

These are on familiar hymntunes: St. Gertrude, Sicilian Mariners, Slane, Stille Nacht, St. Anne, and Hyfrydol are representative. These are perhaps the finest to come from this composer to date. All written with the consideration of the church organist who may need well written material of not too great difficulty.

Especially good are settings of Slane and the Pastorale on "He leadeth me," and for Easter there is Christus Resurexit—a fanfare for the Day introducing in succession and good style, Vic-

MARIANNE WEBB

University Organist

Iowa State University

Ames, Iowa

NEW RECORDS

recital.

are available.

Charles Van Bronkhorst



FRANK ASPER, "Organ Recital"; Mormon Tabernacle, Salt Lake City, Utah. Columbia 12" LP, ML-5615, \$4.98, stereo at \$5.98. Come, Come ye Saints (Mormon Hymn)

tory, Easter Hymn (Lyra Davidica) and

Sullivan's St. Kevin. Hammond markings

AUGENER LTD. (available through Galaxy Music Corp., New York). Arthur Pritchard: SOLEMN FESTIVAL, 5 pages,

This is a relatively easy piece written

with good rhythmic control and a broad scope. In the style of a sarabande, the majesty of good diapasons will stand forth. Imitation occurs throughout and

supports good movement. Climax is fff, is well derived. Good for service or

Fountain Reverie In Springtime Aria (Water Music) arr. Asper Fletcher Kinder Handel

Grady Wilson

Bushnell Congregational Church

15000 Southfield Road Detroit 23, Michigan

SEARLE WRIGHT

Columbia University
Union Theological Seminary

New York City

GORDON YOUNG

Institute of Musical Art

First Presbyterian Church

DETROIT

UNIVERSITY OF OREGON Eugene, Oregon

john hamilton

on leave 1960-61

harold chaney

Concert Management Willard Matthews 200 East 36 Street, New York 16

visiting 1960-61

Andanta cantabile (Symphony 4) Song Tune (Peasant Cantata) Truth Divine Prayer (Gothic Suite) Prayer (Going Smart)
Reflection; Prayer
Hail Star of Heaven
Evening Song
I kneel before the Throne (Arioso)

Bach Haydn Boellmann Asper

Bach-Grace

Dr. Asper is well known for his romantic organ interpretations at the Tabernacle's famous organ. These pieces will doubtless be familiar to those who hear Dr. Asper via CBS radio. Organists who find the program too light will appreciate the variety of tonal and dynamic effects so appropriately used and re-corded. This man plays "from the heart" with an orchestral approach that exploits the many rich voices of this organ.

I sometimes wonder if an organ recital such as above might not do more for the cause of organ music than many of those being promoted by well-meaning professional groups throughout the country. Too often artist recitals satisfy the performer and his devotees while forgetting the uninitiated music lovers who represent our most promising potential au-

dience for organ music.

May I suggest that organists get this for their music-loving friends who consistently stay away from organ recitals. They may be pleased, and surprised, to find that organ music can be highly worthwhile and enjoyable listening.

PAUL DOKTOR and MARILYN MASON, "Viola and Organ"; recorded in St. Thomas Church, New York. Mirrosonic 12" LP, RM-1013, \$4.98, stereo at \$5.98.

Sonata in G, Op. 2, No. 6

Meditation and Processional
Theme and Variations (Suite in D minor) Flackton Bloch

Marais Tartini Handel Andante in D Minuetto Ballade Sonata in D minor

Here's a winning combination of instruments and artists in a program of rewarding music recorded with breathtaking tonal realism and range. Except for the Sowerby and Bloch, music is unfamiliar 18 century. Only the Sowerby was written expressed for viola and organ; others are equally enjoyable as

played by these dedicated musicians.
This writer admits complete ignorance of composers Flackton (English), Marais (French), and Servaas de Coninck

(Dutch), but their music is delightful in these sparkling performances. Dr. Maaccompaniments are in the best classic tradition for the five 18th century works (one exception: the 32' pedal bourdon in Tartini-wish my equipment went down to 16 cycles!)-clear but transparent. Bloch and Sowerby allow more use of the organ's resources, with strings and other romantic voices to enhance both music and recording.

By all means get this terrific disk at your first opportunity.

KARL RICHTER, "Handel Organ Concertos, Op. 4 and 7"; recorded in St. Mark's Church, Munich, Germany, with Chamber Orchestra conducted by the organist. London album CMA-7302, three 12" LP, \$14.94.

If you're looking for an all-round topnotch recording of the 12 concerti from Handel's Opera 4 and 7, this new set should fill the bill. Not only does Richter play the solo parts with insight and vitality, but, like the composer, he also directs the instrumental forces from the organ.

While jacket notes give no details as to recording setup, the organ has a true classic sound and fits both music and situation perfectly. Overall results are sheer delight from beginning to end.

I must add that these are about the most flawless surfaces I've yet found on LP. Part of this may be due to the plastic-lined sleeves enclosing each record, a worthwhile addition indeed.

GRAIL SINGERS, "One World in Song"; Spire 12" LP, available from World Library of Sacred Music, 1846 Westwood Ave., Cincinnati 14, Ohio.

One of the Roman Catholic Church's international organizations is the Grail Movement for young women. With headquarters in Loveland, Ohio, Grailville seeks to encourage the building of a unified world. One of their ways is through the mutual exchange of folk songs, such as the 21 recorded here by a group of trained singers from the Grail Movement representing all six conti-

Included are such familiars as the Negro Spiritual "Who is that yonder?" (arr. by Fr. Russell Woollen); Austria's "Kuckuk" (Yodel Song); Waltzing Matilda (Australia); and the Appalachian "We have mothers over yonder." Along

with these are many novel and interesting songs from China, Uganda, Israel, South Africa, Italy, France, Ireland, Scotland, New Hebrides, Philippines, Co-

lombia, and New Mexico.

All songs have been especially arranged with instrumental support, with accordion and/or guitar, flute, percussion. Words and translations are furnished in an attractive 12-page booklet, making listening and appreciation even more satisfying. The entire project is more satisfying. The entire project is well recorded and welcome midst today's strife-torn world.

MUSIC FOR A WEDDING

The Wedding of Carol Ruth Arnold and

William Leon Weiler Christ Memorial Church Philadelphia, Pennsylvania

Richard M. Babcock, organist Barbara Rich, soloist September 10, 1960

RECITAL

Little Prelude and Fugue in D minor O God, Thou art my God Bach Purcell Gavotta (Sonata 12) Martini Aria (Concerto 12)
Air (Water Music Suite)
Air (Suite 3)
Jesus, joy of man's desiring
Vocal: Fairest Lord Jesus Hande Handel Bach Bach St. Elizabeth Chorale-Prelude on St. Columba N Trumpet Voluntary in D Major Vocal: Lord, Who at Cana's Wedding Milford Purcell

Feast Buxtehude Processional (congregation singing):
"We come, O Christ, to Thee"

Vocal: Savior, like a Shepherd lead us Thrupp Recessional (congregation singing):

'Jesus shall reign where'er the sun" Postlude:

Fanfare Fugue in C Major Bach

MARLAN ALLEN St. John's Presbyterian Church

Berkeley

Heinz Arnold

Stephens College Columbia, Missouri

GERALD BALES

St. Mark's Cathedral Minneapolis 3, Minnesota

CHARLES M. BARBE

Maunaolu College Hale - O - Na - Mele Paia - Maui - Hawaii

CYRIL BARKER

A.A.G.O., M.M., Ph.D. Detroit Institute of Musical Art Central Methodist, Lansin

ROBERT BARLEY

481 West King Street YORK, Pennsylvania

ROBERTA BITGOOD

S.M.D., F.A.G.O., Ch.M.

Redford Presbyterian Church Michigan

Ruth Branch

Huguenot Memorial Church, Pelham, N. Y. Temple Israel, New Rochelle, N. Y.

Alastair Cassels-Brown M.A. (Oxob.), F.R.C.O.

Grace Church

Donald Coats ST. JAMES' CHURCH

Madison Ave. at 71st St., New York City

Mark Davis

Episcopal Church of the Haly Faith Sante Fe, New Mexico

Harriet Dearden

M. S., A. A. G. O. CENTRAL UNITARIAN CHURCH

Paramus, New Jersey

Choral Programs of Distinction

With this issue TAO begins a new column which the editor hopes will be of interest. We invite those who feel their performances come into the frame of the title to send in programs for future publication.

Juliure publication.

The Tech Choir, Texas Technological College, Dallas (concert tour program): O sacrum convivium, Marenzio; Haec dies quam fecit, Palestrina; Gloria (Messe en Sol Majeur), Hodie Christus natus est, Poulenc; Jesu priceless Treasure, Bach; Tiento, Acclamations, Csuite Medièvale), Langlais (Kathleen Armstrong Thomerson); Requiem, Fauré; How lovely is Thy dwelling place, Brahms; How excellent is Thy Name, Hanson; Sing unto Him a new song, McCarty; Mary wore three links of chain, arr. Clokey.

Clokey.

Pestival Service for AGO, St. Peter's Evangelical Lutheran Church, Miami, Fla., May 1: Yoluntary, Purcell forgan, brass, timpani); Banadicite, Stowski; The last words of David, Thomson; Fugue a la Gigue, Bach; A Lesson, Selby; Praise to the Lord, To Thee alone be glory, Bach forgan, brass and timpani); 23rd Psalm, Richard James McCormick, bass); O clap your hands, Cousins (with brass); Hymne d'Action de Grace, Te Deum, Langlais; Forest Green, Purvis; Now woods and fields are sleeping, Edmundson; Toccata, Monnikendam; Battle Hymn of the Republic, arr. Wilhousky (with brass); Alleluia (Cantata 142), Bach (organ, brass, timpani). Charles E. Richard, organist-choir director.

Bach (organ, brais, timpani) Charles E. Richard, organist-choir director.

Seminary Singers, Southern Methodist University, Dallas, Tex. 1961 concert program. Lloyd Pfautsch, director: Jesus, by Thee I would be blessed, M. Franck; O Jesus, my Lord, my God, Kindermann; May God smile on you (Wedding Cantata), Bach; To us is born Immanuel, Praestorius; Arise, the kingdom is at hand, Pfautsch; David's Lamentation, Billings; Excerpts from 5t. Paul, Mendelssohn; O Lord most holy, Franck (solo); Hymns in Our Hymnody; The Heart worships, Holst; The God Who gave us life gave us liberty; Thompson; Canticle of Commemoration, and Dedication, Pfautsch; Benediction, Fromm.

A Palm Sunday Ceneert, National City Christian Church, Washington, D.C., Mar. 28: Vaxille Regis, Titcomb; Danse Sacrée, Debussy (harp and organ); Interlude, Britten; Valet will ich dir geben, Bach; The King's Majesty, George-Schreiber; Ave Verum, Mozart; Preludes on the Passion Chorale, Bach and Brahms; Requiem, Fauré.

Brahms' German Requiem was presented May 7 in Grace Covenant Presbyterian Church, Rich-mond, Va., under the direction of William H. Schutt, minister of music.

Octawn, minister of music.

Chorol Evensong and Recital of Sacred Music,
Choir of Boys and Men, Cathedral Church of
St. George, Kingston, Ont. St. Paul's Church,
Syracuse, N.Y.: Cathedral Prelude, Clokey;
Magnificat and Nunc Dimittis, Sumsion; Coolos
escendit Hodie, Stanford; Lord Jesus Christ hath
a garden, English carol; Sing we triumphant

JOHN DONEY M.Mus. A.A.G.O.

St. James's Episcopal Church West Hartford 7, Conn. University of Hartford

Paul H. Eickmeyer M.Mus., A.A.G.O.
St. Paul's Episcopal Church

Lansing, Michigan

Robert Elmore

CENTRAL MORAVIAN CHURCH

Bethlehem

CHARLES H. FINNEY

Ph. D., F. A. G. O.

Houghton College, Houghton, N. Y. First Presbyterian Church, Bradford, Pa.



LEWIS BRUUN

Mr. Bruun has been appointed organist-choirmaster of Old First Church, Newark, New Jersey, effective August I, taking over the post vacated by Dr. George Markey. Established in 1666, Old First is one of the historic centers of the Presbyterian Church.

Mr. Bruun holds Bachelor and Master of Music degrees from Westminster Choir College; his organ teachers have included Alex-ander McCurdy, Paul Callaway and Richard Purvis. He has played numerous recitals from coast to coast.

songs of praise, Willan; I will not leave you comfortless, Titcomb; I saw the Lord, Stainer; Benedicite, Jackson; Let the bright Seraphim, Handel; I will love Thee, Lord, Sowerby (written for and dedicated to St. George's Choir).

rences; I will love thee, Lord, Sowerby (written for and dedicated to St. George's Choir). Handel's Judas Maccabeus, First Presbyterian Church, Ft. Wayne, Ind., May J. Choirs and soloists directed by Lleyd Plakerton.

Bach's Mass in B minor, Lutheran Church of the Holy Trinity, New York, May 21. Performance conducted by John Weaver.

Fifth Annual Choir Concert, St. Paul's Church, Westleld, N.J., June 2. Richard Connelly, organist and choirmaster, Edwin Flath, guest organist: Hymn to St. Peter, Britten; O Lorde, the maker of all thing, Joubert; Antiphon, Britten; My beloved spake, Thou knowest Lord, O sing unto the Lord, Purcell; O beate et gloriosa Trinitas, Palestrina; O nata lux de lumine, Tallis; God is gone up, Gibbons; Agnus Dei, Morley; Cantate Domino, Schütz; Let all the world in every corner sing, Vaughan Williams; How beaufeous are their feet. Stanford; I was glad when they said unto me, Parry.

they said unto me, Parry.

Concert in Commemoration of the 75th Anniversary of the Birth of Marcel Dupré, St. Philip's Church, Durham, N.C., Apr. 30. David Pissaro, conductor-organist: Sonata da Chiesa, Corelli; Sonata in F, Mosart; Concerto in B flat Major, Handel; Ouverture in D Major, Telemann; Suite, Charpentier; Qui apud te propitiatio est, propter, and Legem tuam, sustinui te, Domine IDe Profundis), Two Motets, Op. 9, Dupré.

Music at St. Luke's San Francisco, Cal., Bob

JACK FISHER

Emmanuel Church

Boston 16, Massachusetts

Norman Z. Fisher

M. S. M. Organist and Choirmaster First Presbyterian Church Shreveport, Louisiana

Whitley, organist and choirmaster. Brahms' Requiem, Feb. 19. Sowerby's Forsaken of Man, Aar. 28. 5t. Luke's Choir, May 7: Bless the Lord, O my soul, Bladstreff; Brother James' Air, arr. Jacob; Benedictus and Hosanna, Bright; Four Hymns for Tenor Voice, Vaughan Williams (Ted Stephans, tenor); Te Deum, Copes; Dirge for Two Veterans, holst; Prayer for Peace, Choral Paraphrase on Lobe den Herren, Van Hulse.

Lobe den Herren, van Huise.
French Church Music, 5t. Thomas Choral Society,
James Palsgrove, musical director, 5t. Thomas
Church, New York, May 12: Three Preludes and
Fugues, Dupré (Clarence Waters); Iste est va electionis, Campra; Beati omnes qui timent
Dominum, Delaland; Attende anima aeterna, de
Blamont (Marianne Weltman, soprano).

Blamont (Marianne Weltman, soprano).

Socred Concert, Methodist Student Center, Duke
U., May 14, David Pizzare, organist-choir director: Church Sonata, Op. 3, No. 2, Corelli;
Chaconne in E minor, Buxtehude; Cantata—Sicut
Moses, Buxtehude; Cantata—Ave Maria, anon.
18th century Spanish; Schaffe in mir, Gott, ein
reines Herz, Schütz; Sonata in F Major, Mozart;
Ave Maris Stella, Langlais; Ave Maria, Dupré;
Adagio, Mozart; Fantasia and Fugue in D minor,
Bach.

Bach.

Mational Music Week, Kansas State U., Manhattan, May 7-14: May 7—Orchestra and Choir:
Plow that broke the plains, Thomson; Prairie, Lockwood. May 8—American Composers Recital. May 9—Ensemble Program. May 10—All-American Contemporary Program for Concert Band. May 11—Music for Orchestra. May 11—Music for Organ (AGO Student Center). May 14—Music for Vocal Ensembles.

Student Center). May 14—Music for Vocal Ensembles.

Sixth Annual Festival of Music for the Synagogue, Reform Congregation Kenaseth Israel, Elkins Park, Pa., Frederick Reye, organist and music director: Apr. 28—Dedication of the Phyllis K. Goldsmith Memorial Organ, Austin Organs, en., Adagio and Andante (Concerto in G minor), Handel; Trumpet Tune, Purcell; Prelude for Yom Kippur, Berlinski; Carillon, Sowerby; Toccata and Fugue in D minor, Bach IMr. Roye).

May 5: Service of Traditional Centorial Music from the Easter European Milieu: Ancient Hebrew Melody, L'ch Dodi, Nowakowsky; Bor'chu, Volhynian Traditional melody, arr. Kopf; Ahavas Olam, Schoenwald Collection; Sima, Volkynian-Kopf; Mi-Chomocho, Tradi-Ephros; V'shomru, Kirshner; Avos, Dymont; Elohenu, Trad-Sulter Collection; May the words, Bugatch; Kiddush, Argoliss; Kedush, arr. Birnbaum and Sulzer; Olenu and Va'anachnu, Stark; On that Day, Alman; En Kelohenu, Traditional.

May 7: Demonstration of new organ.

May 12: The Service Sacré, Milhaud.

Spring Geir Festival, Guild of Church Musicians

May 12: The Service Sacre, Milhaud.

Spring Choir Festival, Guild of Church Musicians
of the Detroit Council of Church, Fort Street
Presbyterian Church, Detroit, Mich., May 7: If
thou but suffer God to guide thee, David; He
has gone up to Heaven, Pepping; Messe des
Pauvres, Satie; Pointe d'Orgue, Langlais; A

Carl S. Fndge, Jr., M.S.M.

St. John's Episcopal Church Elizabeth, New Jersey

ON LEAVE: Europe 1961-1962

HENRY FUSNER A.A.G.O.

The Church of the Covenant Cleveland 6, Ohio The Cleveland Institute of Music

MARGUERITE -

ROBERT WILSON HAYS

Kansas State University Manhattan, Kansas

EVERETT JAY HILTY

Division of Organ and Church Music UNIVERSITY OF COLORADO

Solemn Melody, Davies-West; Christ is risen, Goemanne; How lovely are Thy dwellings, Liddle; Te Deum laudamus, Sowerby; Come unto Him (Messiah), Handel; Be still and know that I am God, Bitgood; God's world, Caldwell; Prayer to St. Richard Chichester, White; Voluntary in Eminor, Stanley; O sing ve to the Lord a new song, Phelps; O lovely peace, Handel; Thy Word is a lantern, Richardson; Panis Angelicus, Franck; Postfude on a Ground, Murrill. Conductors: William DeMaria, Lorette Petrosky and Roberta Bitgood. Organists: James Hutchereuther and Eugene Hancock.
Palm Swadey Service of Music and Scripture, St. John's United Church of Christ, Allentown, Pa., Apr. 10: Josu priceless treasure, Walther; Lift up your heads, Psalmodia Evangelica; Ride onl, Scott; When, His salvation bringing, Rasley; All glory, Isud and honor, Teschner-Screiner; Blessed Jesu, Fount of mercy, Dvorak; A Ballad of trees and the Master, Matthews; The Crucifizion, Dupré; Meditation, Pasquet; Easter Day and the Resurrection, Edmundson; They have taken away my Lord, Stainer; Promise which was made, Bairstow.

Service of Worship Through Music, Apr. 302.

Bairstow.

Service of Worship Through Music, Apr. 30:
Prelude in G minor, Bach; Prelude, Adagio and
Fugue, Stanley; Come, Christians, join to sing,
Villiams; Grant, we beseech Thee, Stocks; Psalm
150, Franck; Now let us all praise God and
sing, Young; Greater love hath no man, Ireland;
Once to every man and nation, York; Old
Hundreth, Yaughan Williams. G. Wesley Seil,
organist-choirmaster.

organist-choirmaster.

Evensong, National Cathedral, Washington, D.C., May 21. Paul Colloway, organist and choirmaster; Richard Dirksen, associate organist and choirmaster; string orchestre: Four-Part Fantasia No. 1 for Strings, Purcell; Haec Dies, Byrd; Gloria in excelsis, Jackson; Magnificat and Nunc Dimittis in D. Sowerby; Come, holy Spirite, most blessed Lorde, Vaughan Williams; Jam sol recedit igneus, Parker; My heart is inditing. Purcell (double chorus, strings and portativ). During the singing of Yaughan Williams; "Sine Nomine," in procession, a stained glass "Musicians and Composers" window was dedicated by the cathedral dean. In this window the names of Bach, Vaughan Williams, Gregory and Merbecke are noted.

Decke are noted. Washington Choral socities, Washington (D.C.) Cathedral, May 23. Poul Calleway, conductor; Richard Dirksen, conductor; Toccata Festiva, Barber (Mr. Callaway organ soloist, Mr. Dirksen conducting); Du fond de l'Albime, Boulanger; Threni, Stravinsky (Dr. Callaway conducting).

Recitalists

Grady Wilsen, Hill Auditorium, U. of Michigan, Ann Arbor, Apr. II: Suite du premier ton, Du Mage; Nun komm, der Heiden Heiland, Buxtehude; Fantasia and Fugue in G minor, Bach; Pastorale, Roger-Ducasse; Suite, Op. 5, Duruffé, Parvin Titus, Christ Church, Cincinnati, O., Feb. 15: Prelude and Fugue in A, Bach; Sacond Meditation, Guilmant; Scherzo in E, Gigout; Pièce Héroique, Franck.

Ronald Rice, Christ Church, Cincinnati, O., Feb. 22: Chorale Preliudes on O blessed Jesu, Walcha, Peeters, Van Hulse; Toccata in E, Bach, Air with Variations, Sowerby.

JOHN HOLTZ

St. Thomas's Church Mamaroneck, New York

HARRY H. HUBER

M. Mus.
KANSAS WESLEYAN UNIVERSITY University Methodist Church Salina, Kansas

Farley K. Hutchins

Firestone Conservatory of Music Westminster Presbyterian Church Akron, Ohio

Malcolm Johns

Wayne State University Grosse Pointe Memorial Church Michigan

Merlin Lehman, Christ Church, Cincinnati, O., Mar. 1: Chromatic Fantasia, Sweelinck; Eight Partitas on Jasu priceless Treasure, Walther, Offertoire sur les Grands Jeux, Couperin. Fred Tulan, Birmingham (England) Town Hall, Apr. 22: Toccata, Sowerby; Three Tunes for Clock-Orgel and Cymbalstern, Handel-Coci; Four Chorale Preludes—Homilius, Hindamith, Berliox, Respighi; Concerto in G minor, Poulenc; Chorale and Variations, Dave Brubeck (1961—first performance).

and Variations, Dave Brubeck (1961—first performance).

Alexander Boggs Ryan, St. James Episcopal Church, Grosse Ile, Mich., Mar. 9: Rigaudon, Campra; Basse et Dessus de Trompette, Clérambault; Prelude and Fugue in 6 minor, Buxtehude; Herzlich tut mich verlreuen, Owelt ich muss ich lassen, Herzlich tut mich erfreuen, Brahms: Clair de lune, Carillon de Westminstre, Vierne. Christ Methodist Church, Detroit, Mich., dedication of Möller organ, Mar. 12: Rigaudon, Campra: Basse et Dessus de Trompette, Clérambault; Passacaglia and Fugue, Bach, Carillon, Sowerby; My faithful heart rejoices, Brahms; Carillon de Westminster, Vierne; Sonata on Psalm 94, Raubke.

St. Thomas Church, New York, Apr. 2: Solemn Prelude from the Gloria Domini, Noble; Alleluia, Pascha Nostra, Titcomb; Carillon, Sowerby; Fugue (Sonata on Psalm 94), Raubke.

Trinity Church, New York, Apr. 5: Prelude and Fugue in G minor, Buxtehude; Bass. et Dessus de Trompette, Clérambault; Herzlich tut mich verlangen, Brahms; Andante sostenuto (Symphonie Gothique), Widor; Carillon, Sowerby; Introduction and Fugue (Sonata on Psalm 94), Raubke.

William Weover. All Saints Church, Ft. Lauder-

Naubre.

William Weaver. All Saints Church, Ft. Lauderdale, Fla., Feb. 7: Trumpet Fanfare and Voluntary, Clark; Prelude and Fugue in G minor, Burtehude; Partitat. Now praise God in Heaven, Luebeck; Fugue (Gigue) in G, Bach; Prelude in C minor, Mendelssohn; Pastorale, Vierne; Nazard, Langlais; Passacaglia with Chorale—Jesu, meine Freude, Karg-Elert.

Martha Brown Methodist Church, Atlanta, Ga.,

T. CHARLES LEÉ

The Brick Presbyterian Church and The Oratorio Society of New York New York City The Worcester Music Festival Worcester, Massachusetts

EDWARD LINZEL

Church of St. Mary the Birgin New York

August MAEKELBERGHE

Detroit

Harold Mueller

F. A. G. O. TRINITY EPISCOPAL CHURCH S. F. CONSERVATORY OF MUSIC San Francisco

EARL NESS

Philadelphia, Pa. First Baptist Church Congregation Keneseth Israel Philadelphia Musical Academy

FRANK K. OWEN

ST. PAUL'S CATHEDRAL CATHEDRAL CHOIR SCHOOL Los Angeles 17, California

> KOBERT WEN

Christ Church

Bronsville New York dedication of Reuter organ, Apr. 2: Trumpet Fanfare and Voluntary in D Major, Clark; Concerto in G minor, Handel; Toccata and Fugue in D minor, Bach; Cantilena (Sonata in D minor), Rheinberger; Epilogue, Dialogue for the Mixtures, Langlais; Suite for a Musical Clock, Haydn; Prelude on Greensleeves, Purvis; Passacaglia with Chorale—Jesu, meine Freude, Karg-Elert.

with Chorale—Jesu, meine Freude, Karg-Elert.

Joan Marie Wilkinson, Marywood College,
Scranton, Pa., Apr. 23: Toccata in F Major,
Bach; Maria Zart von edler art, Schlick; Trio
Sonata 2, Bach; Ave Maria, Hovhaness and Sancta
Maria, Lassus (Marywood Singers); Choral in B
minor, Franck; Rhythmic Trumpet, Bingham; Agnus
Dei, Thomson and Laetamini in Domino (Marywood Singers); Prayer from Christ ascending
towards His Father, Transports of Joy (Ascension Suite), Messiaen.

sion Suitel, Messiaen.

Clifford E. Bdishaw, St. Clement's Church, WilkesBarre. Pa. dedication of Austin organ, Apr.
10: Concerto in G minor, Handel; Flute Solo,
Arne; Offertory on O Filli et Fillae, Dandrieu;
Noël 2, Daquin; Sonata 3, Lord Jesus Christ turn
unto us, Passacaglia, Bach; Prelude in G minor,
Brahms; Hommage à Fr. Landino, Langlais;
Rhapsodie 2, St.-Saens.

Anapsodie 2, 31-3aens.

Donald Wayne Williams, Hume Chapel, Peabody
College for Teachers, Nashville, Tann., Apr. 10:
Variations on Mein junges Leben hat ein End.
Sweelinck; Prelude and Fugue in D Major, Bach;
Adagio in E minor, Bridge; L'Ascension, Messiaen;
Variations on a Belgian Folk Tune, Concerto
Piece, Peaters.

Variations on a Price, Peeters.

Gerold Bales, Cathedral Church of St. Mark, Minneapolis, Minn., Apr. 18: Trio Sonata I, Wir qlauben all' an einen Gott, Fugue in E flat, Bach; Second suite, France; Reed-grown Waters, Karg-Elert; Gigue, Karam; Chant de Mai, Jongen; Sonatine, Hill.

Lutte Williams, First Presbyterian Church, Milliams, Organ

Sonatine, Hill.

Juliam Williams, First Presbyterian Church, Wilkinsburg, Pa., dedication of Hutchings-Organ Associates organ rebuild, Mar. 25: Concerto in Major, Handel; O man, bewail, in death's strong grasp, Consider O my soul (St. John Passion), Bach; Choral in B minor, Franck; Aria, Bull; Flute Solo, Arne; Ballade in D Major, Clokey; Allagro (Symphony 2), Vierne.

St. Stephen's Church, Sewickley, Pa., Apr. 9: All Bach program: Prelude and Fugue in B flat; Jesus Christ, our great Redeemer; The blessed Christ is risen today; Ere yet the dawn hath filled the skies; Today triumph's God's Son; Adorn thyself, O my soul; Concerto I; O God, be merciful to me; Toccata and Fugue in D minor; Pastorale in F Major; Jesus, joy of man's desiring; Gloria in excelsis; Prelude and Fugue in G Major.

oswald Rogatz, Baptist Temple, Charlotte, W.Va., Feb. 28: Trumpet Tune and Air, Purcell: Concerto 5, Handel; Capriccio CuCu, Karll; Wachet auf, Kommst du nun vom Himmel herunter, Ich ruf' zu dir, Nun komm der Heiden Heiland, Bach; Choral in A minor, Franck; Divertissement, Vierne; Air with Variations, Sowerby; Pantomime, Jepson; Carillon-Sortie, Mulet.

U. of Arkansas, Mar. 22: Beloit College, Wis., and Seattle Methodist Church, Owensburg, Ky., Mar. 25, same program as above.

Searle Wright, Christ Chapel, Riverside Church, New York, Mar. 20: Diferencias sobre el Canto del Caballero, Cabezon; Von Gott will ich nich lassen, Burkehude; Prelude and Fugue in B minor, Bach; Dialogue, Grigny; Symphonic Piace on Psalm XVIII, Dupré (first New York performance); Andantino. Vierne: Minuet, Bridge; Twi-

Roy Perry

FIRST PRESBYTERIAN CHURCH Kilgore, Texas

RICHARD PURVIS

Grace Cathedral Palace of the Legion of Honor California San Francisco

WILLARD E. RETALLICK

Boy Choir Specialist ALL SAINTS' CHURCH Providence, R. I.

FREDERICK ROYE

Church of the Holy Trinity Rittenhouse Square PHILADELPHIA, PENNSYLVANIA light at Fiesole, Bingham; Jubilee, Sowerby. Lauren B. Sykes, First Methodist Church, Port-land, Ore., assisted by Mildred Rife Nye, pianist, May 8: Concerto I, Handel; Pastorale, Finale, Franck; Concerto Gregoriano, Yon.

Marianne Webb, First Presbyterian Church, Sac City, Iowa, Apr. Iá: Chaconne, Couperin; Noël etranger, Daquin; Herzlich tut mich verlangen, Kellner; Prelude and Fugue in C Major, Bach; Fantasie in F minor, Mozart; Deux Danses à Agni Yavishta, Alain; Prelude and Fugue in G minor, Dupré; Concerto on Es sungen drei Engel, Michaelsen.

Engel, Micheelsen.

Jerold Hamilton, Trinity Episcopal Church, Galveston, Tax, Mar. 13: Toccata in F Major, Buxtehude; Yariations on My young life hath an end, Sweelinck; Wake awake, my soul doth magnify the Lord, Rejoice Christians, Bach; Musical Clocks, Haydn; Choral in A minor, Franck; In quiet joy, Fairest Lord Jesus, Schroeder; Prelude and Fuque in G minor, Dupré.

Robert Welfersteig. First Presbyterian Church, Ft. Wayne, Ind., Apr. 18: Toccata, Pachelbel: Concerto in C minor, Walther; Wir glauben all an einen Gott, Trio Sonata 6, Bach; Introduction and Passacaglia in D minor, Reger; Symphonie-Passion, Dupré.

Klous Speer, Rice University Memorial Chapel,

Klaus Speer, Rice University Memorial Chapel, Apr. 23: The Art of Fugue, Bach. Philip Manwell, First Presbyterian Church, Marysville, Cal., Apr. 27: Prelude in G, I call to Thee, Bach; Concerto 3, Soler; Prelude, Fugue and Chaconne, Buxtehude.

and Chaconne, Buxtehude.

Charlette Tripp Anderson, San Diego (Cal.)

State College, Apr. 9: Offertoire sur les Grands
Jeux, Couperin; Aria da Chiesa, Unknown; Was
Gott tut, das ist wohlgetan, Kellner; Fantasie
and Fugue in Fminor, Bach; Choral in A minor,
Franck; Cantiliene, Dialogue sur les Mixtures,
Langlais; Toccata, Sowerby.
Community Church, Vista, Cal., Apr. 17: same
program as above.

program as above.

Grady Wilson, Cader Chapel, West Point, N. Y.,
Apr. 23: Grand Jeu, du Mage; Nun komm' der
Heiden Heiland, Buxtehude and Bach; Fantasia
and Fugue in 6 minor, Bach; Pastorale, RogerDucasse; Arabesque sur les Flütes, Langlais; Prelude and Toccata (Suite Op. 5), Duruffé.

Resold Arnott, Christ Church Cathadral, St.
Louis, Mo., May I: All-Bach program—Christ is
arisen; Prelude and Fugue in E minor; Come,
holy Ghost.

arisen; Prelude and Fugue in E minor; Come, holy Ghost. May B: Sonata for Organ, Persichetti; Sonata I, Mendelssohn.

1. Mendelssohn.

Harry H. Huber, University Methodist Church, Salina, Kans., Apr. 23: Prelude, Fugue and Chaconne, Buxtehude; Trompette in Dialogue, Clérambault; Deck thyself my soul, Prelude and fugue in E flat Major, Bach; Choral, Honegger; Rhapsody on Gregorian Motifs, Titcomb; Chant de Paix, Langlais; Aria, Peeters; Choral in A minor, Franck.

Corl S. Fudge, Jr., St. John's Church, Elizabeth, N.J., Mar. 19: Messe à l'Usage des Couvents, Couperin; Choral in B minor, Franck; Three Chorale Preludes on O sacred Head, Walther, Each and Brahms; Tumult in the Praetorium, Maleingreau; Kyrie Gott Vater in ewigkeit, Christe aller Welt trost, Kyrie Gott heiliger Geist, St. Anne Fugue in E flat, Bach.

John T. Hofmann, Old Main Auditorium, State U. of N.Y., Fredonia, final dedicatory recital Oschlicker organ, May I: Prelude and Fugue in E minor, Bruhns; Solemn Mass for Parish Use, Couperin; Variations on Unter den Linden gruene, Sweelinck; Prelude and Fugue in C Major, Bach; Prelude, Op. 32, Micheelsen; Miniature, Langlais; Prelude-Maestoso, Allegro vivace, Final (Symphony I), Vierne.

phony 1), Vierne.

Mary Cheyney Wilson, St. Michael's in the Hills
Episcopal Church, Toledo, O., Apr. 30: Dialogue
sur les Grands Jeux, Clérambautit; Von Gott will
ich nicht lassen, Buxtehude; Vom Himmel hoch,
Pachelbel; Prelude and Fugue in D Major, Bach;
Choral in A minor, Franck; O Gott du frommer
Gott, Hirten er ist geboren, Elegie, Peeters;
Toccata, Duruflé.

Toccata, Duruflé.

St. Bartholomew's Church, New York.

Gerre Honcock, May 3: All-Bach program:
Fantasy with Imitation; Pedal Exercise; Six
Schübler Chorale Preludes; A. Little Harmonic
Labyrinth; Prelude in C.
Jack Ossewaarde, May 10: Have mercy on me
O Lord, Prelude and Fugue in D, Bach; Improvisation on Kingsfold; Clair de lune, Final
(Symphony 1), Vierne.

Gerre Hancock, May 17: Tumult in the Prae-torium, Maleingreau; Aria, Peeters; Improvisa-tion on Stracathro; Prelude and Fugue on B-A-C-H, List.

Gerre Hancock, May 24: Hymn—Come Holy Ghost, Dunstable; Come, Holy Ghost, Lord God, Bach; Sonata 6, Mendelssohn; Adagio (Suite Modale), Peeters; Improvisation on Down Ampney.

Jack Ossewaarde and Gerre Hancock, May 31: I love Thee God, O God Thou Holy God, Sleep-ers wake, Father dwell in every heart, Time has surely come, Krebs; Mass for the Poor, Satie.

surely come, Krebs; Mass for the Poor, Safie.

Earl E. Eyrich, Gethsemane Episcopal Church,
Minneapolis, Minn., May 7: Toccata, Adagio and
Fugue in C Major, Ach bleib bei uns, Wo soll ich
fliehen hin, Wer nur den liebens, Alle Menschen
müssen sterben, in dir ist Freude, Barh; Choral
in A minor, Franck; Naiades, Vierne; Dialogue
sur les Mixtures, Chant de Paix, Epilogue,
Langlais.

Langlais.

Paul Bartholomew, assisted by C. David Miller, flutist, Trinity Methodist Church, Landsdale, Pa., Apr. 23: Psalm 19, Marcello; Basse et Dessus de Trompette, Clérambault; When on the Cross the Saviour hung, In death's strong grasp the Saviour Aug. Blassed Christ is risen today, Bach; Sonata in C, Handel (organ and flute); Concerto In D minor, Vivaldi-Bach; Aus den Flotenuhr, Haydn; Night Soliloquy, Kennan and Concertino,

Chaminade (organ and flute); Scherzo Sympho-nique, Kinder; Pastorale, Matthews; Toccata in 8 minor, Gigout.

minor, Gigour.

Warres Berryman, Baldwin-Wallace Conservatory
of Music, Barea, O., Apr. 9: Homage to Perotin,
Roberts; Barcque Prelude and Fantasia, Arnell;
In dulci jubilo, Schönster Herr Jesu, Schroeder;
Prelude and Fugue in D Major, Bach; Rondo,
Rinck; Intermezo (Symphony 4), Widor; Sonata Prelude and Fugue Rinck; Intermezzo (S on Psalm 94, Reubke.

on risalm 74, Neudoke. Willis Bodine, First Presbyterian Church, Orange, Tex., May 2: Prelude and Fugue in D minor, Buxtehude; Messe pour les Paroisses, Couperin; Prelude on Das alte Jahre, Prelude and Fugue in B minor, Bach; Choral in A minor, Franck; Two Chorale Preludes, Brahms; Sonata on Psalm 94, Reubke.

Reubks.

Doundl Wayne Williams, George Peabody College, for Teachers, Nashville, Tenn., Apr. 9 and 10: Variations on Mein junges eben hat ein End. Sweelinck; Prelude and Fugue in D Major, Bach; Adagio, Bridge; 'Ascension, Messiaen; Variations on a Belgian Folk Tune, Concert Piece, Peaters. Same program played Apr. 3, in First Methodist Church, Marietta.

Harrlette Slock Richardson, Martin Fischer, conductor, First Baptist Meeting House, Providence, R.I., Apr. 30: Concerto for Organ, Strings and Harp, Hanson; Prelude and Fugue in G minor, Variations on a Noël, Dupré; Concerto in B flat, Handel; Prelude and Fugue in D Major, Bach; Concerto in G minor.

Concerto in 6 minor.

Lawrence P. Schreiber, National City Christian Church, Washington, D.C., Apr. 30: Rigaudon, Campra; Les Cloches, Le Bégue; Frelude and Fugue in 8 minor, Bach; Cantilène, Hymne d'action de Grace, Te Deum, Langlais; Very Slowly (Sonatina), Sowerby; Choral in E Major, Franck.



AGO News Item

New World pipe organs and church music flourished widely as early as the middle of the 16th century, according to Dr. Carleton Sprague Smith, who addressed the national meeting of AGO on May 15 in New York. Many fine instruments and at least three distinct schools

Russell Saunders

DRAKE UNIVERSITY UNIVERSITY CHRISTIAN CHURCH Des Moines, Iowa

J. Sheldon Scott

THE FIRST CONGREGATIONAL CHURCH Steubenville, Ohio

WILLIAM SELF

St. Thomas Church Fifth Avenue at 53 Street New York City

CHARLES SHAFFER

Organist

First Presbyterian Church of Hollywood Hollywood, California

KLAUS SPEER

Houston, Texas University of Houston Mgt. U. of Houston Concert Assoc.

egal a. Surace

Casavant Representative B.S., A.A.G.O., Ch.M. Dipl. Liturg. Mus.

frederick swann

THE RIVERSIDE CHURCH new york city

ADOLF TOROVSKY, A.A.G.O.

Organist-Choirmaster Church of the Epiphany
Washington 5, D. C.
Composer of the familiar carols
"Softly the stars were shining"
"Hark! ye people"

Charles Dodsley Walker

WILLIAM WEAVER

St. Anne's Church

3098 Rilman Rd. N.W. Atlanta 5, Ga.

WEHR

Choral - Organ - Composition Cathedral of the Rockies Boise, Idaho

BOB WHITLEY

Organist - Choirmaster St. Luke's Church

San Francisco

barclay wood

FIRST BAPTIST CHURCH Worcester Massachusetts

George Wright

ALEC WYTON

M.A.(Oxon.). F.R.C.O.,
Ch.M., F.A.G.O.
Organist and Master of the Choristers,
Cathedral of Saint John the Divine,
New York City

ORGANISTS

(*See advertisement elsewhere in this issue)

-Colbert-LaBerge Concert Management)

AKIN, Nita, Mus. Doc.†
3000 Hamilton Blvd., Wichita Falla, Tex.
ALLEN, Marian*
ANGEL, Clark B.*
ARNATI, Ronald*
ARNOLD, Heinz*
ARNOLD, Robert E., 74 Trinity Pl.,
New York 6, N. Y.
ATKINSON, Charlotte and William, Army
and Navy Academy, Carlsbad, Calif.

BAKER, Robert†
BALES, Gerald*
BANTA, Lorene*
BARBE, Charles M.°
BARKER, Cyrli*
BARLEY, Robert*
BERLINSKI, Herman°
BERRYMAN, Edward*
BERRYMAN, Edward*
BERRYMAN, Warren L.°
BEYMER, Paul Allen*
BIDWELL, Marshall, Carnegle Institute,
Pittsburgh 13, Pa.
BINGHAM, Seth*
BITGOOD, Roberta*
GLANCHARD, William G.°
3RANCH, Ruth*
BUTCHER, Geoffrey*
BUTCHER, Geoffrey*

CASSELS-BROWN, Alastair® CHANEY, Harold® CLARK, Robert C.® COATS, Donald® COCI, Clair®† COATS, Donald*
COCI, Claire*

50 Magnolia Ave., Tenafly, N. J.

50 Magnolia Ave., Tenafly, N. J.

50 KE-JEPHCOTT, Norman, Mus. Doc.

Bluegates, Stony Point-on-Hudson, N. Y.

COLBERT-LABERGE CONCERT MANAGEMENT 165 W. 65 St., New York 19, N. Y.

COOPER, Harry E., Mus. Doc.; F.A.G.O.

Meredith College, Raleigh, N. C.

CRAIGHEAD, David†

Eastman School of Music, Rochester, N. Y.

CROZIER, Catharine†

Rollins College, Winter Park, Fla.

DAVIS. Mark DAVIS, MARY DEARDEN, Harriet* DEWEY, Robert C., St. Mark's Church, West Orange, N. J. DICKINSON, Clarence* DONEY, John*

EDMUNDSON, Garth, Mus. Doc.
New Castle, Pa.
EICKMEYER, Paul H.*
EIGENSCHENK, Edward, Mus. Doc., 410 S.
Michigan Ave., Chicago 5, Ill.
ELLSASSER, Richard
Concert Organist
Ellsasser Enterprises
Post Office Box 1983
Hollywood 28, Calif.
ELMORE, Robert*
130 Walnut Ave., Wayne, Pa.

FAXON, George*
FERGUSON, Ray Pylant†
FINNEY, Charles H.*
FISHER, Jack*
FISHER, Norman Z.*
FUDGE, Carl S., Jr.*
FUSNER, Henry*

GILES. Hught

HAMILTON, Jerald†
HAMILTON, John*
HANSEN, J. Allen*
HARRIS, David S.*
HAVEY, Marguerite*
HAYS, Robert Wilson*
HENDERSON, Charles N., M. M., St. George's
Church, New York 3, N. Y.
HEWLETT, David*
HILLIAR, Edgar, St. Mark's Church,
Mt. Kisco, N. Y.*
HILTY, Everett Jay*
HOLTZ, John C. Jr.*
HUBGER, Harry H.*
HUSTON, John*
HUTCHINS, Farley K.*
HUTCHINSON, D. Deane, 3701 S.E. Hawthorne
Blvd., Portland 15, Ore.*

INGRAM. Donald*

JENSEN, Wilmat JOHNS, Malcolm* JONES, Joyce* JORDAN, Frank B.*

KEE, Piet†
KELSEY, Howard*
KETRING, Donald D., Mus.D., East Liberty
Presbyterian Church, Pittsburgh 6, Pa.

KNOCHE, Bethel* KRAFT, Edwin Arthur, Mus.D., 15610 Van Aken Blvd., Apt. 15, Shaker Hgts. 20, O.

LANGLAIS, Jean† LARSON, Verie R.* LEE, T. Charles* LINZEL, Edward, Church of St. Mary the Virgin, 145 W. 46 St., New York 36, N.Y.*

MAEKELBERGHE, August,* 165 S. Wilson Blvd., Mt. Clemens, Mich.

MANZ, Paul*
MARKEY, George B.†
MASON, Marilyn†
McCURDY, Alexander, Mus. Doc., 201 S. 21
St., Philadelphia 3, Pa.†
McDONALD, Donald†
McDONALD, Ment*
McDONALD, Ment*
McNABB, Marian*
MEDER, Janet Spencer*
MEDER, Janet Spencer*
MILLER, Ashley*
MIRANDA, Max Garver, B.M.; M.A.; A.A.G.O.
1364, 10 Ave., N.E., St. Petersburg 7, Fls.
MUELLER, Harold*

NALLE, Billy; Radio Registry, New York NESS, J. Earl's NIES-BERGER, Edouard, St. Paul's Church, 9th and Grace, Richmond, Va. NOEHREN, Robert, University Organist, Uni-versity of Michigan, Ann Arbor NORDEN, Warren E.*

OCHSE, Orpha*
OSSEWAARDE, Jack H., M.M.; A.A.G.O., St.
Bartholomew's Church, 109 E. 50 St., New
York 19, N. Y.
OWEN, Barbara J.*
OWEN, Frank K.*
CWEN, Robert*

PEEK, Richard*
PEETERS, Flor†
PERRY, Roy*
PICHE, Bernard, 27 Forest St., Lewiston, Me. PURVIS, Richard

RALPH, G. Leland, First Baptist Church, Sacramento 16, Calif. RAVER, Leonard* RETALLICK, Willard E.* ROBINSON, Lawrence* ROYE, Frederick*, 1904 Walnut St., Phila-delphia 3, Pa.* RYAN, Alexander Boggs*

SAUNDERS, Russell*
SCHREINER, Alexander, Ph.D., 1283 E. South
Temple St., Sait Lake City, Utah*?
SCOTT, J. Sheldon*
SELF, William*
SHAFFER, Charles*
SPEER, Klaus*
SPEER, Klaus*
SPEER, Robert M.*
STEINHAUS, Philip*
STOFER, Robert M.*
SURACE, Joseph A.*
467 C.P.W., Apt. 16-E, N. Y. 25, N. Y.
SWANN, Frederick*
SYKES, Lauren B.*

Leonia, N. J., N. I. C. Sida.

CONSULTANTS

PAUL AUDET, 636 Travers Court, Chicago Heights, Ill. (Organs)

WILLIAM H. BARNES, 3111 N. St. Louis
Ave., Skokie, Ill. (Organs)

WILLIAM H. BARNES, 3111 N. St. Louis
Ave., Skokie, Ill. (Organs)

WILLIAM T. BARTHOLOMEW, 504 Blick Dr.,
Silver Springs, Md. (Acoustics)

TEAGUE, William† TOROVSKY, Adolf* TUFTS, William O.*

VAN BRONKHORST, Charles° VAN ZOEREN, Allan° VOLKEL, George William°

WAGNER, W. William*
WALKER, Charles Dodsley, Church of the
Heavenly Rest, 5 Av. & 90 St., N.Y. 28, N.Y.
WALTER, Samuel*
WARD, Jack*
WEAVER, John†
WEAVER, William*
WEBB, Marianne*
WEHR, David*
WEINRICH Carl 5 Evelyn Place WEDD, MARIANNE'
WEHN David*
WEINRICH, Carl, 5 Evelyn Place,
Princeton, N. J.
WESTENBERG, Richard*
WHITACRE, Arden, Organist, Director of
Music, The First Presbyterian Church,
Pompano Beach, Fla
WHITE, Ernest, M. P. Möller, Inc., Hagerstown, Md.
WHITLEY, Bob*
WILLIAMS, Julian, Mus. Doc., 242 Walnut St.,
Sewickley, Pa.
WILSON, Gordon*
WILSON, Grady*
WOOD, Barclay*
WOOD, Barclay*
WRIGHT, George*
WRIGHT, Searle*

WYTON, Alec

YOUNG, Gordon*

ORGAN BUILDERS

ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA, John Tyrrell, Pres.; Benjamia Hadley, Sec.-Treas., 1133 N. LaSalle St., Chicago 10, Ill.

Chicago 10, Ill.
AEOLIAN-SKINNER ORGAN CO., INC., 549
E. Fourth St., South Boston 27, Mass.
AMERICAN INSTITUTE OF ORGAN BUILDING, Paterson 2, N.J.
AUSTIN ORGANS, INC., 156 Woodland St.,
Hartford 1, Conn.

AUSTIN ORGANS, INC., 186 WOODSIAN S., Hartford I. Conn. CASAVANT FRERES LIMITEE, St. Hya-cinthe, P. Q., Canada CHURCH ORGAN CO., 17 Walton St., Nixon,

HILLGREEN, LANE & CO., Alliance, Ohio HOLLAND AMERICAN ORGAN CO., Harris-burg, Pa.

E. H. HOLLOWAY CORP., Indianapolis 20,

Ind.

CHARLES McMANIS ORGAN CO., 10 & Garfield Sts., Kansas City 4, Kansas
M. P. MÖLLER, INC., Hagerstown, Md.
PIPE ORGANS, INC., 2724 W. Jefferson Blvd.,
Los Angeles 18, Calif.
CHESTER A. RATMOND, INC., 44 Spring
St., Princeton, N. J.
REUTER ORGAN CO., Lawrence, Kans.
SCHANTZ ORGAN CO., Orrville, Ohio
SCHLICKER ORGAN CO., 1530 Military Rd.,
Buffalo 17, N. Y.
WICKS ORGAN CO. Highland, Ill.

WICKS ORGAN CO., Highland, Ill.

MAINTENANCE

CHURCH ORGAN CO., 18 Walton St., Nixon,

HALE ORGAN WORKS, 1403 Emmett St., El Dorado, Arkansas

E. H. HOLLOWAY ORGAN CORP., P.O. Box 20245, Indianapolis 20, Ind.

KENNEDY ORGAN CO., 750 Fruithurst Dr., Pittsburgh 34, Pa.

LOUIS F. MOHR & CO., 2899 Valentine Ave., New York 58, N. Y.

DOUGLAS PENNOYER, 329 Moore Ave., Leonia, N. J., N. Y. C. area.

PAUL N. HAGGARD & CO., 916 N.W. 39 St., Oklahoma City 18, Okla, (Organs)

ROBERT R. MILLER, 3204 Raleigh St., Apt. A., Dallas 19, Tex. (Organs)

BARBARA J. OWEN, 24 Canterbury St., Hingham, Mass. (Organs)

ALBERT R. RIENSTRA, Dogwood Dr., Route 17, Morristown, N. J. (Acoustics)

EQUIPMENT

CASTLELIGHT (see Murlin)

ELECTRIC ACTION (see Reisner)
ELECTRONIC ORGAN ARTS, 4949 York
Blvd., Los Angeles 42, Calif.

Lamarchin MFG. Co., Key-Action Current 3955 25 Ave., Schiller Park, Ill.

MURLIN MFG. CO., 200 Block South Ambler, Quakertown, Pa.

ORGAN SUPPLY CORP., 540 E. 2 St., Erie, Pa. ORGELECTRA (see LaMarche) ORGOBLO (see Spencer)

W H. REISNER MFG CO., Hagerstown, Md. SPENCER TURBINE CO., Hartford 6, Conn.

ELECTRONICS

ALLEN ORGAN CO., INC., Macungie, Pa. BALDWIN PIANO CO., INC., Cincinnati 2,

PUBLISHERS

CANYON PRESS, INC., 17 Kearney St., East Orange, N. J.

H. W. GRAY CO., INC., 159 E. 48 St., New York 17, N. Y.

J. FISCHER & BRO., Harristown Road, Glen Rock, N. J.

MUSIC MEND, 223 N. Moore, Monterey Park, Calif.

POSTHORN, 18445 Ventura Blvd., Tarzana,

CONSERVATORIES

EASTMAN SCHOOL OF MUSIC, Rochester 4, N. Y.

GUILMANT ORGAN SCHOOL, 12 W. 12 St., New York 11, N. Y.

PIUS X SCHOOL OF LITURGICAL MUSIC, Purchase, N.Y.

VESTMENTS

IRELAND NEEDLECRAFT, Glendale 4, Calif.

TAO STAFF

THE AMERICAN ORGANIST, 280 Broadway, Staten Island 10, N. Y. Gibraltar 3-3598

Ray Berry, Editor Mrs. Dorothy R. Berry, Business Manager

STAFF WRITERS

Clark B. Angel, First Congregational Church, 3 Ave. & Broadway, Eau Claire, Wis. Ronald Arnatt, Christ Church Cathedral, St. Louis 3, Mo. Lorene Banta, 22 Salem St., Andover, Mass. Herman Berlinski, 5110 Post Rd., New York 71, N. Y. Harold Butcher, 406 Grant Ave., Santa Fe. N. Mex.
Rowland W. Dunham, 533 Mapleton Ave., Boulder, Colo.
Harry W. Gay, Organ Music and Books Reviewer, Trinity Cathedral, 2021 E. 22 St., Cleveland 15, O.

William A. Goldsworthy, 2331 State St., Santa Barbara, Calif.

H. William Hawke, Box 637, Gananoque, Ont., Canada

Canada
Verle R. Larson, Christ Church, St. Paul &
Chase Sts., Baltimore 2, Md.
Kent McDonald, 355 W. Maple St., Birmingham, Mich.
Barbara J. Owen, 24 Canterbury St., Hingham,

Mass.
Leonard Raver, c/o TAO
Allan Sly, 39 Bay St., Squantum 71, Mass.
William O. Tufts, 9051 Riverview Rd., S. E.,
Washington 22, D.C.

wasnington 22, D.C.
Charles Van Bronkhorst, Recordings Reviewer,
1527 Bidweil Dr., Chico, Calif.
Samuel Walter, Choral Music Reviewer, St.
John's Church, 528 Main St., Stamford,
Conn.

of native composers contributed to the beauty of church music in Latin America and Mexico before the earliest of the New England colonies had been settled, and Dr. Smith urged that this valuable and substantial musical legacy be preserved and performed just as we now admire and utilize the more specialized heritage of such other American groups as the Moravians, whose work the speaker also dwelt on.

Illustrating his glimpses into the musical life of this hemisphere with passages from contemporaneous journals and let-ters of organists, Dr. Smith provided a fascinating and frequently amusing picture of the growth of church music and attitudes up to the middle of the 18th

century. Dr. Smith, whose work as a musicologist, music historian, and former Chief of the Music Division, New York Public Library, is of note, was introduced by Dr. S. Lewis Elmer, president of the AGO Senate of Past Presidents and Wardens, sponsor for the reception and banquet in the Hotel Taft. Dr. Elmer also gave a short history of the music in York Minster, England, by way of introduction of Dr. Francis Jackson, York Minster or-

Dr. Jackson extended greetings from the Royal College of Organists and the Incorporated Association of Organists, and spoke charmingly on his impressions of this country. He paid tribute to Dr. T. Tertius Noble, as had Dr. Elmer, and to Dr. Noble's son, Mr. Philip Noble who was another guest.

ganist and master of the music.

David F. Hewlett Chairman, AGO National Publicity Committee

Newsnotes

(Continued from page 8)

present two illustrated lectures. Information may be secured from Fenner

Douglass, at Oberlin.
THE AMERICAN ORGANIST on microfilm is the best bet we know for preserving volumes without taking up needless space. TAO, on positive micro-film, is available to subscribers only, at an almost unbelievably low price. Write us for particulars. Volumes from 1950

through 1960 are now available.

In the 2/61 issue of the English
Organ Club Journal was an item of
enough interest that TAO quotes: "As a result of the rebuilding of the Chapel of Buckingham Palace there is no longer any room for the organ. The two-manual instrument has 14 stops and was installed in the chapel by Messrs.

J. W. Walker early in the reign of
Queen Victoria. It was last overhauled just before the war. The builders have now removed the organ from the chapel and are offering it for sale." TAO won-ders if this might be construed as just another indication of Britain's royal family's acknowledged lack of interest in serious music?

The second in a series of Regional Church Music Clinics by the Episcopal Diocese of Nebraska, was held in All Saints' Church, Omaha, June 3. Myron Roberts was director of the clinic, was

assisted by Marian Scofield Barnett and Fr. Ray Schaumburg. . . . Richard Eli-sasser, for the third consecutive year, will open the annual trade show of the Association of Music Mer-National

National Association of Music Merchants, July 16.

David A. Wehr, minister of music of the Cathedral of the Rockies, Boise, Idaho, was guest conductor and performer at the Second Annual Combined Choir Festival of the Presbyterian churches of Casper, Wyo. . . Rean E. Hogland, on June 4 assumed duties of organist in First Methodist Church. of organist in First Methodist Church, Boulder, Colo. He held a similar posi-tion in First Presbyterian Church, El Reno, Okla.

Phillip Steinhaus, organist, choirmaster and carillonneur, Kirk in the Hills, Bloomfield, Mich., was awarded an honorary Doctor of Music degree June 3 at the commencement exercises at Parson College, Fairfield, Iowa. Dr. Steinhaus recently appeared as guest soloist with the Detroit Symphony Orchestra, this past season presented a series of five vesper hour services at the Kirk, entitled "Renaissance in Religious Music."

Under the auspices of the American Guild of Organists a prize of \$200 has been offered by The H. W. Gray Co., Inc. to the composer of the best organ com-position submitted. Works in larger forms such as sonatas, suites, etc., will not be considered, since the aim of this contest is to find music combining excellence with practical length and use-fulness. Winning work will be published by Gray on a royalty basis. Manuscripts, signed with a nom de plume or motto and with same inscription on the outside of a sealed envelope containing composer's name and address (together with return postage) must be sent to the American Guild of Organists, 630 Fifth Ave., New York 20, N. Y., not later than Feb. 1, 1962.

The largest exhibition of historical musical instruments ever held in America opened June 21 at the Metroheld in politanu Museum of Art in New York, to continue until Sept. 11. Ranging from pre-historic clay and bone instruments to Stradivari violins and gilded harpsi-chords, nearly 1500 objects from the museum's collection are being shown.

ILLUSTRATED SONG SLIDES. Wanted small or large quantities of "singable" selections—Standard, popular or sentimental. Size 3½ x 4. Please submit list of titles and lowest possible prices. Must be in good condition. Write: Box Q-6, c/o The American Organist, 230 Brondway, Staten Island 10, N. Y.

DEALERS WANTED for the fabulous ARTISAN CUSTOM-BUILT ORGANS. This is a separate division of the ARTISAN KIT ORGAN, respected all over the nation. We are looking for dealers with the necessary financing and know-how who want to profit from the sale of a top quality organ, All correspondence confidential, Write: ARTISAN CUSTOM DIVISION, 4949 York Blvd., Los Angeles 42, Calif.

THEATRE PIPE ORGAN HISTORIAN wants nostalgic "Mighty" Wurlitzer Memorabilia, other Theatre Organ History; Back Issues of TAO to 1919. ALDEN MILLER, 3212—34 Ave., South, Minneapolis 6, Minn.

SUCCESSFUL ORGAN SALESMAN whose income is not \$15,000.00 per year should investigate this nationally respected, financially stable Pipe Organ Company. Address inquiries to The American Organist, Box R-6, 280 Broadway, Staten Island 10, N. Y.



FOR YOU:

The introduction of the "Classic" Allen Electronic Organ has occasioned considerable interest in some organ circles. In the main, attention seems to focus on the question: "How does the instrument work?"

The answer to this question—as well as an interesting clarification of the basic elements of classic organ tone—is provided in some detail in an attractive, illustrated brochure now available from the Allen Organ Company. Write for your free copy today.



Allen Organ Company Dept. 3107 Macungie, Pennsylvania

